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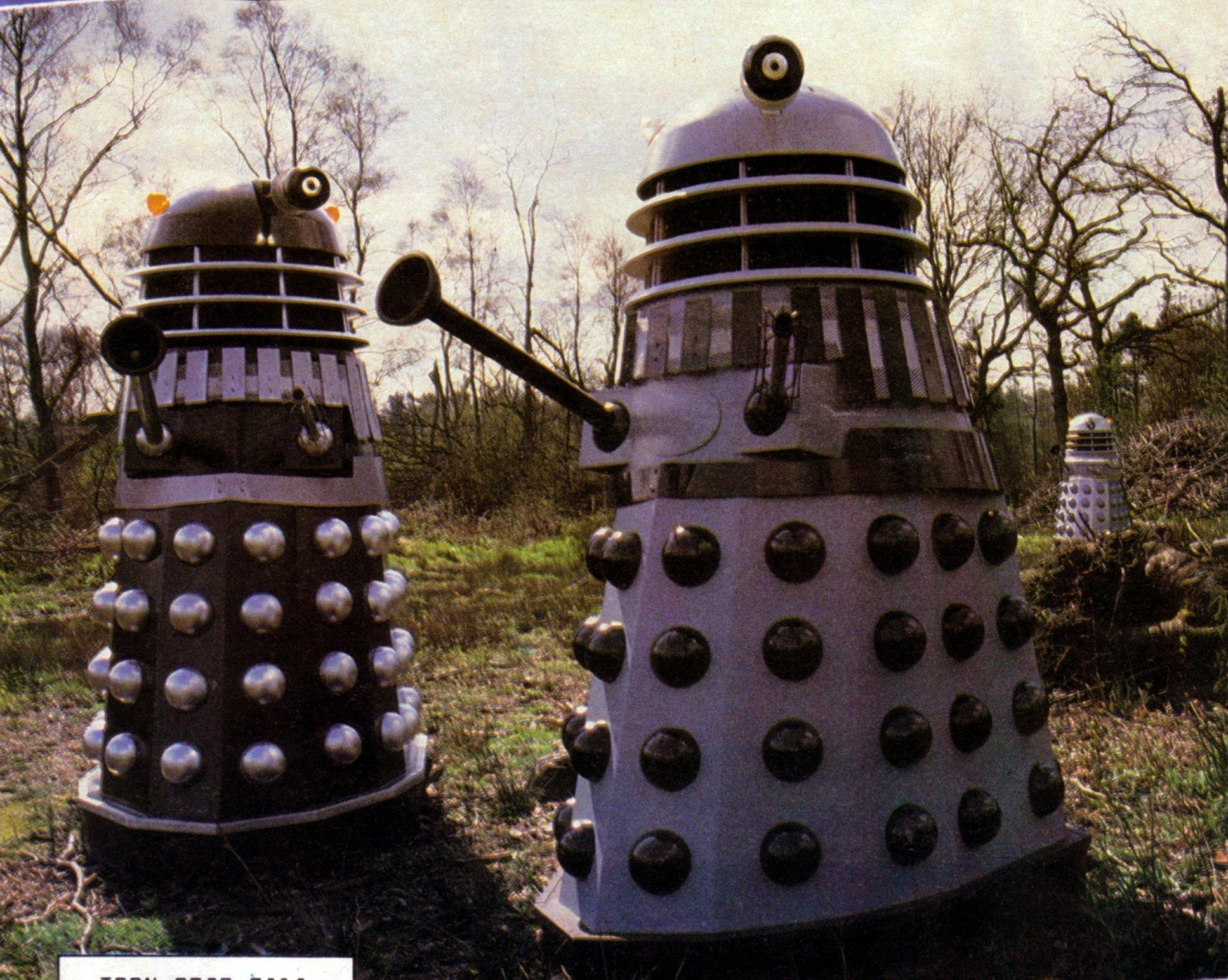
Doctor WHO MAGAZINE™

No. 155 ● DECEMBER 1989

The Daleks triumphant? SEE INSIDE



ISSN 0957-9818
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Plus David Banks on tour and PHOTO COMPETITION

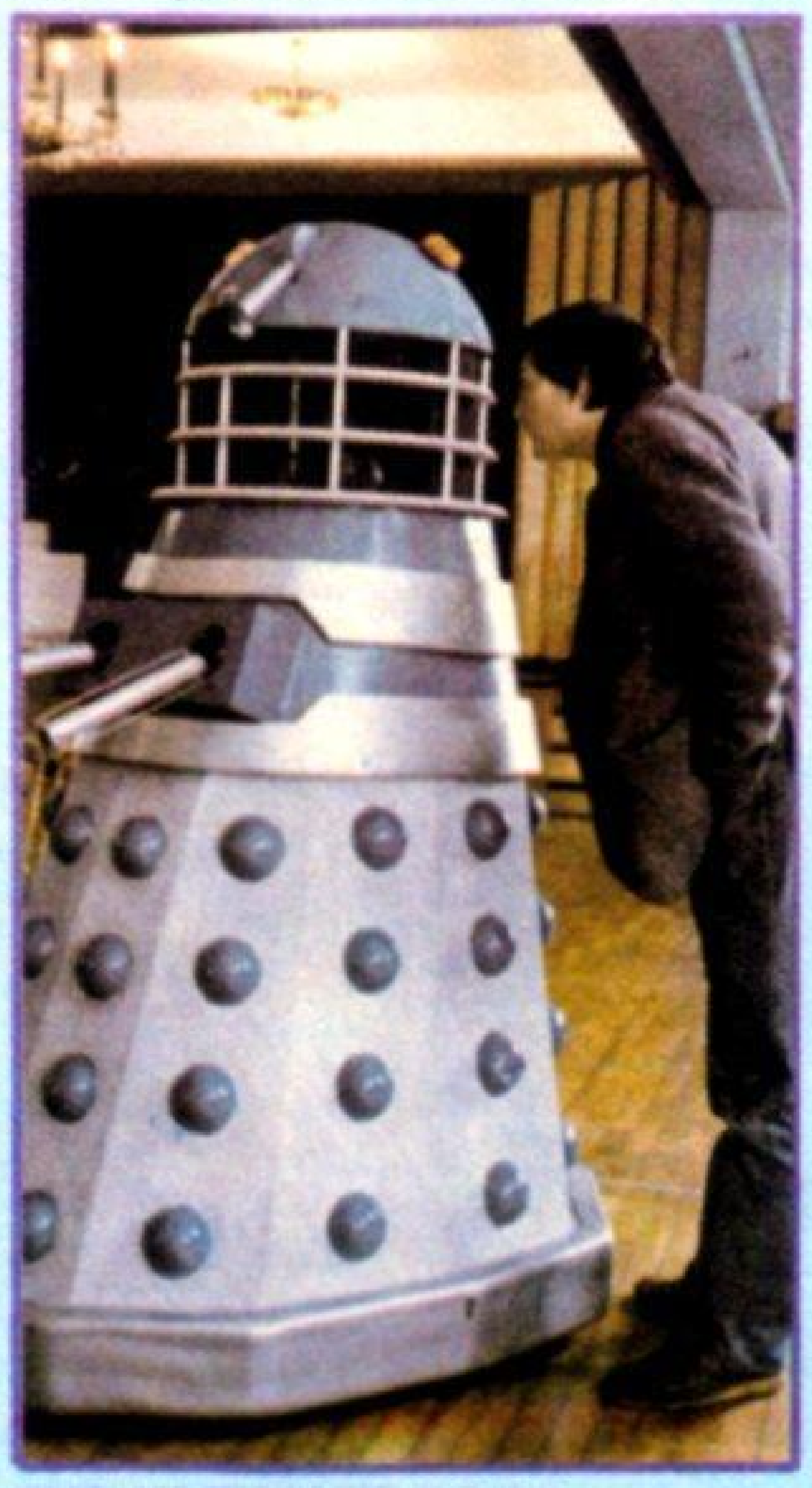
INTO THE VORTEX

> *"If you want a job doing properly, get a girl to do it . . . out of the way, boys!"*
>
> *Ace,* The Curse of Fenric

We're into the last laps of **Season Twenty-Six** in Britain, with *Survival* the only remaining full story to be transmitted. It's been a glossy, thought-provoking season so far, but there is that little more to come . . . Both Sophie Aldred and Sylvester McCoy have come up with an on-screen chemistry that has made much that I've seen so far a delight!

It's a great shame that at a point when such good stories are being transmitted, the future of *Doctor Who* is so uncertain. We do know that the Doctor does have a future – but just when that will start to be recorded, and by whom, remains undecided. The *Doctor Who* motion picture looks to be *the* most important event for next year, so keep reading for further updates!

This issue sees more pin-ups, a special piece by **David Banks** on *The Ultimate Adventure,* plus a run-down of all the *Who*-related merchandise on sale for Christmas. And ***Nemesis of the Daleks*** draws to a final conclusion. Enjoy it!



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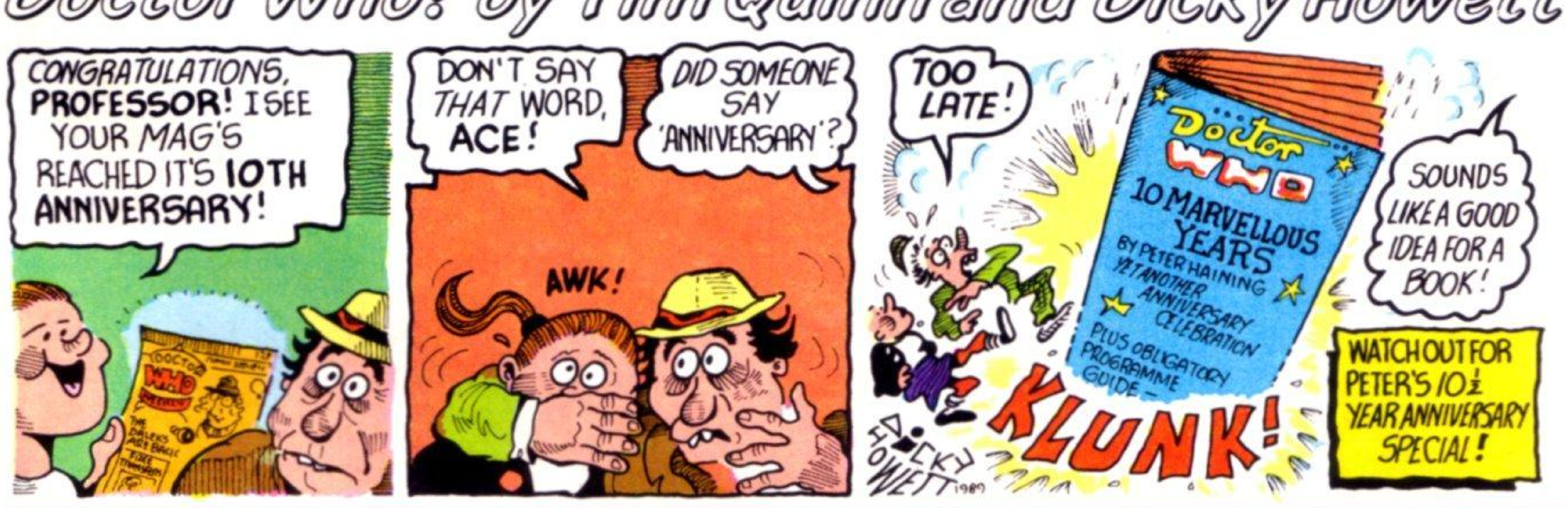
Doctor Who? by Tim Quinn and Dicky Howett


CONGRATULATIONS, PROFESSOR! I SEE YOUR MAG'S REACHED IT'S 10TH ANNIVERSARY!
DOCTOR WHO
DON'T SAY THAT WORD, ACE!
DID SOMEONE SAY 'ANNIVERSARY'?
AWK!
TOO LATE!
Doctor WHO 10 MARVELLOUS YEARS BY PETER HAINING YET ANOTHER ANNIVERSARY CELEBRATION PLUS OBLIGATORY PROGRAMME GUIDE –
KLUNK!
SOUNDS LIKE A GOOD IDEA FOR A BOOK!
WATCH OUT FOR PETER'S 10½ YEAR ANNIVERSARY SPECIAL!
DICKY HOWETT 1989

ABC
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Gallifrey Guardian

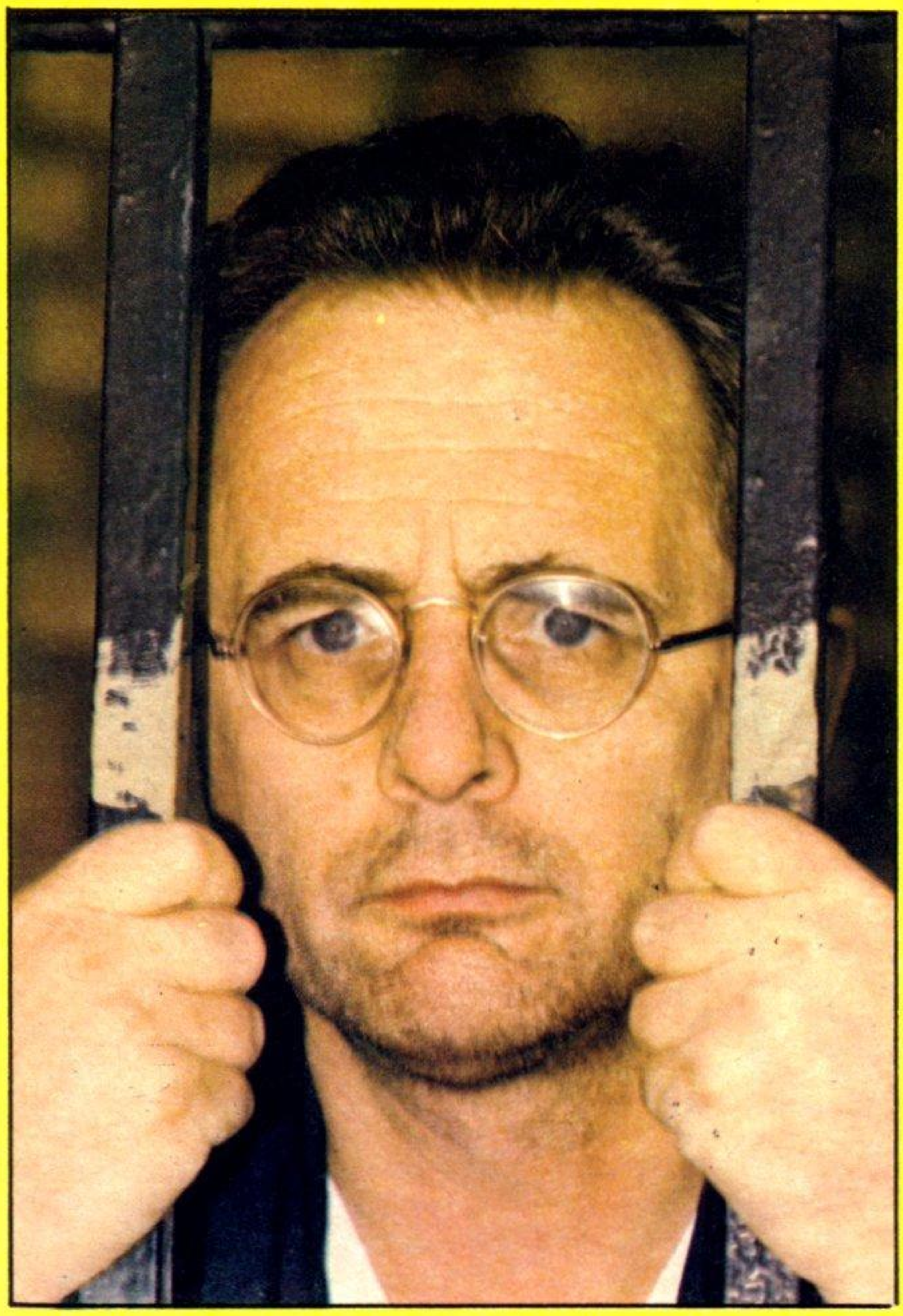
SLOW START TO SEASON

The initial ratings for *Doctor Who's* Twenty-Sixth season proved disappointing, coming in at 3.1 for Part One and 3.8 for Two. The first episode, again running against ITV's *Coronation Street,* also had to contend with the transmission of a major international football match on BBC 2.

The stiff competition – *Coronation Street* netted 11.3 million viewers and *World Cup Football,* 5.5 – put *Doctor Who* out of BARB's top one hundred programmes, despite the general success of the BBC in its attempt to 'storm the top 100' in its bid to win the autumn ratings battle.

It appears that a general lack of on-air publicity for the start of *Doctor Who*'s latest season may also be to blame for the slow start. Compared with programmes such as *Black Adder Goes Forth,* coverage was poor, as reported last issue. The climb in the ratings with Part Two (and Part Three, which was rated at 3.9) seems to reflect greater publicity for the show, provided by national press and *TV Guide.*

A press launch for *The Curse of Fenric* and *Survival* took place in October, where the BBC were pressed for more definite news on the future of the series. According to the BBC Press Office, management reaction to the rating was positive in the light of the competing programmes. Readers' comments, Page 34.



While *Doctor Who* may be a prisoner of the ratings, Sylvester McCoy is currently playing a prisoner himself in *I Miss My War,* running at the Almeida Theatre, Islington, London until November 25th. This adult play is written by leading Iranian poet Iraj Jannatie Ataie, who was imprisoned by the Shah for his controversial writings.

NO NEWS IS GOOD NEWS?

Fans of *Doctor Who* are still waiting for definite news on the future of the series as **DWM** went to press. No announcements are now expected until November, but independent production of the series now seems increasingly likely.

According to sources within the BBC, there may be no new *Doctor Who* produced for 1990 transmission, harking back to the eighteen-month hiatus which damaged the show during Colin Baker's tenure as the Doctor. However, with the film now in production, this should be more than enough to keep the mysterious Time Lord in the public eye. It looks as though the Daleks will be cheated from their latest attempts to defeat the Doctor . . .

FILM UNDER WAY?

No new information has been released on the proposed *Doctor Who* film, although funding is in place and all advance payments to the BBC have been made. Coast to Coast are maintaining secrecy on the project, obviously worried that plots may be lifted by rival companies for other films – it's happened before. Production is still on schedule however, with bids for aspects of production, such as visual effects, currently under consideration.

WE'RE HERE!

The Friends of *Doctor Who*, the new, officially licensed *Doctor Who* organisation in the United States are desperately trying to let American fans know of their existence! They now have just under 5000 members, but a change of address has thrown their ranks into confusion.

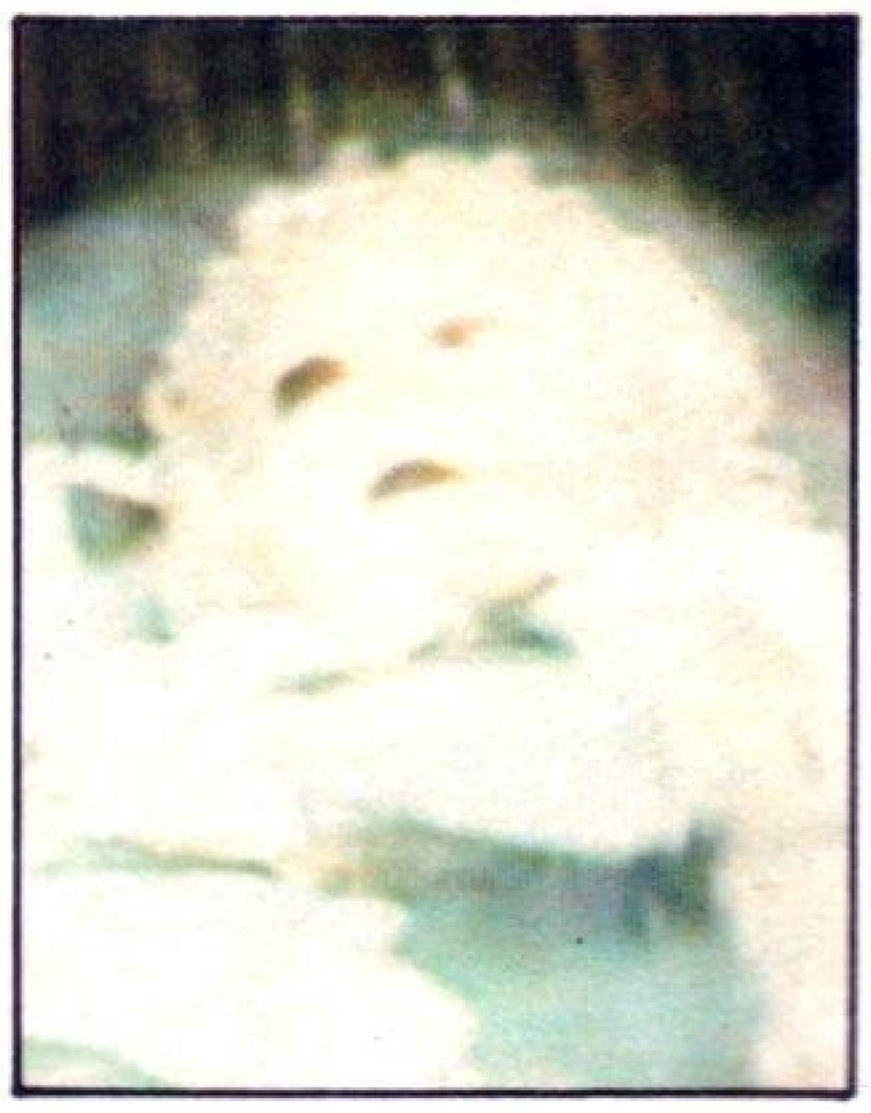
Anyone who has sent money to the organisation but has yet to hear from them must contact **The Friends of *Doctor Who***, PO Box 943, Conshohocken, PA 19428 USA. This is the *only* contact address for the club. Membership costs $5 (US), $7.50 (Canada) and $10.00 (Overseas), all prices in American dollars. Membership includes Intergalactic Passport, membership kit and quarterly newsletter.

THE APPRECIATION SOCIETY STRIKES BACK

The *Doctor Who* Appreciation Society (DWAS) has recently hit back at conjecture in certain circles that the organisation is headed for oblivion. Formed over ten years ago, the DWAS have been experiencing some financial difficulties, plus a lack of person power to co-ordinate society activities in recent months. According to ex co-ordinator Andrew Beech, "There is now light at the end of the tunnel," and he hopes that the situation with regard to funds and organisation have now been sorted out. A DWAS-organised convention is currently being considered for Easter 1990.

One growing rival to the DWAS, The *Who*natics, have a major event scheduled in Birmingham for 18th November. They're holding a *Doctor Who* Open Day at Aston University, which culminates in a Mega-Quiz between fans in the evening. The event will raise money for the Birmingham Children's Hospital and kicks off at 12.00. Further details from The *Who*natics at 400 Sutton Road, Walsall, West Midlands WS5 3BA. Don't forget to enclose a stamped, addressed envelope.

DOWN UNDER . . .



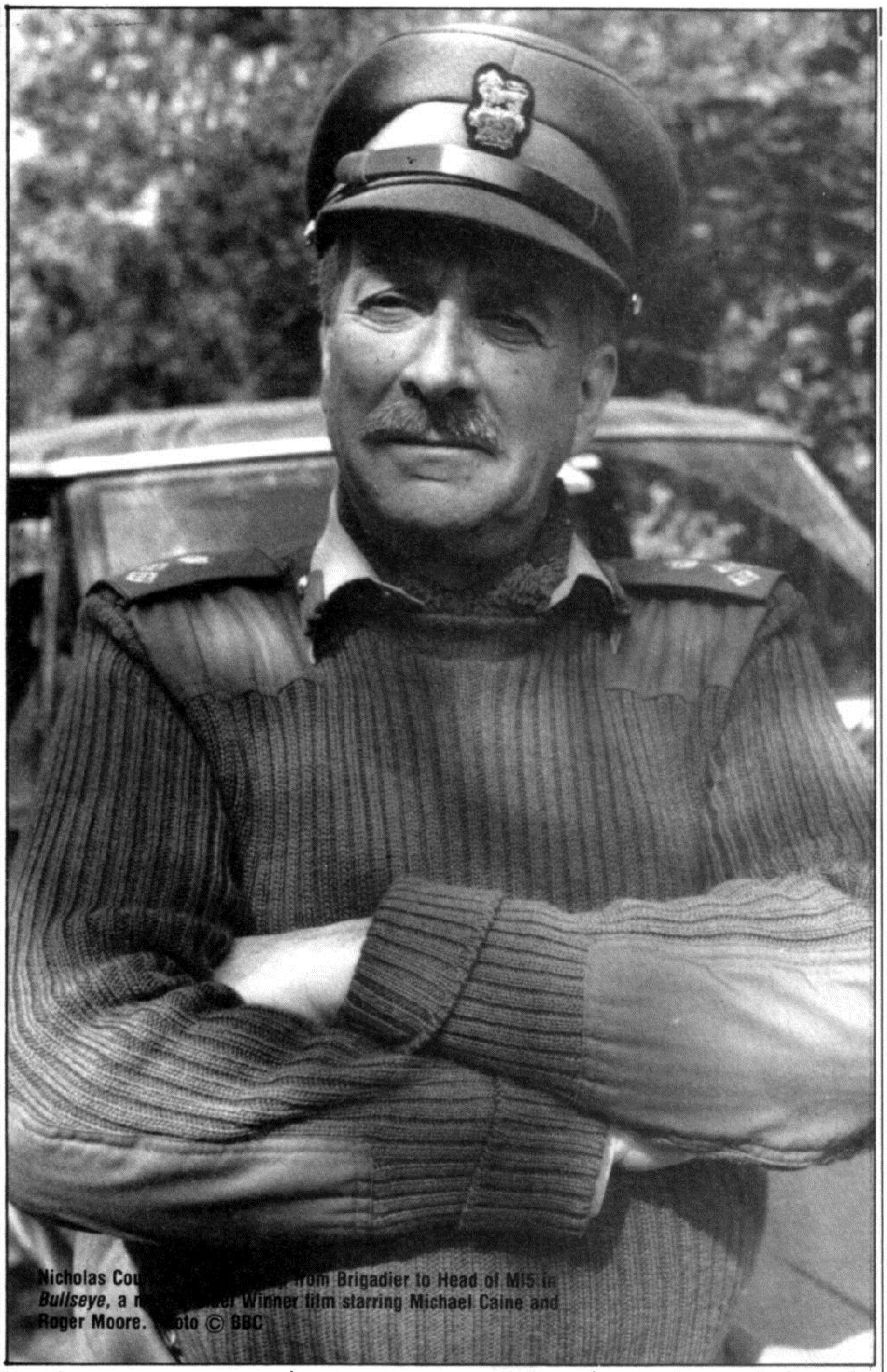
Silver Nemesis: Episode One will be transmitted on 23rd November in Australia, an early celebration for twenty-five years' broadcasting of the show in the country. *Doctor Who* is currently undergoing a near continuous transmission each day down under, interrupted only by ABC's commitments to coverage of sports such as cricket, golf and tennis.

Nicholas Courtney is scheduled to appear at the Australian *Who*vention in January.

AND OVER . . .

Doctor Who is now on air in Germany, as reported earlier this year. Sylvester McCoy travelled to Berlin in August to publicise the show, attempting to scale the Berlin Wall in the process!

BBC Enterprises have sold the programme to RTL-Plus making Germany the 66th country to have bought the series.



Nicholas Cou[illegible] from Brigadier to Head of MI5 in *Bullseye*, a n[illegible] Winner film starring Michael Caine and Roger Moore. [illegible]oto © BBC

BEYOND THE TARDIS

December heralds the panto season and this year three Doctors are on show at various locations. As reported in **DWM 153**, the current Doctor, **Sylvester McCoy**, will be in *Aladdin* at the Palace Theatre in Manchester between December 15 and February 25, alongside Paul Nicholas, Paul Shane, Eartha Kitt and **David Banks.** This production is being directed by Carole Todd of *Doctor Who – The Ultimate Adventure* fame. [Box Office (061) 236 9922]

One regeneration in the past sees **Colin Baker** donning swashbuckling gear to play Captain Hook in *Peter Pan* at the Brighton Dome from December 20 to January 6, with Anthony Johns, Sheila Bernette, Daryl Back and Gwyneth Powell from *Grange Hill.* [Box Office (0273) 674357) The Third Doctor, **Jon Pertwee,** will be Alderman Fitzwarren at Guildford's Civic Hall in *Dick Whittington* from December 12 to January 5, with **Rebecca Thornhill,** Jack Douglas, Jacqui Scott and Christopher Hancock. [Box Office (0483) 444 555]

Down the road from Jon at the Yvonne Arnaud Theatre, Bonnie Langford better known as Bonnie Langford! plays *Cinderella* between December 14 and January 13, with Gyles Brandreth, Mark Curry and *Supergran* Gudrun Ure.

There should just be time to catch a small tour of *Private Lives* by Noel Coward, which is being staged by **Colin Baker** and his wife Marion Wyatt on behalf of the Foundation for the Study of Infant Death. Also in the cast are Kate Nicholls, Eric Carte and Liz Edmiston and performances take place in November at the Chipping Camden Comprehensive (13-15), the Players Theatre, Stroud (17,18) and the Watermill Theatre, Newbury (19). Colin now has official fan clubs in the U.K. and the U.S. Those interested in his activities should send a self-addressed stamped business-size envelope to Michael Sibley, 18 Grenville Bay, Fleet Estate, Bilton, Hull HU11 4BZ (U.K. correspondents only) and The Baker Connection, Post Office Box 8363, Stanford, California 94309-8363 (U.S. correspondents only).

Channel 4's recent repeats of Granada's *A Family At War* gave the welcome opportunity for viewers to see the late **Patrick Troughton** in the role of Harry Porter. **Jon Pertwee** has been one of the judges on *Sky Star Search,* the talent show beamed to several ▶

◀ people on the Murdoch-owned satellite channel, and seemingly clashed considerably in opinion with fellow judge Nina Myskow.

Peter Davison turned in a guest appearance in *All Creatures Great and Small* on September 16, in an episode written by *The Twin Dilemma*'s **Anthony Steven.** A mini-feature was run on Peter in *TV Guide* in connection with an escapade with a bull. When will they learn to spell his name?

Casualty returned for a new series on September 8, with an episode directed by *Remembrance*'s **Andrew Morgan.** A week later saw **Colin Baker's** return to BBC television when he guested as the imaginatively named Colin! Will **Sylvester McCoy** turn up when **Andrew Cartmel** takes over as script editor as a character called Sylvester? The third episode featured Romanadvoratrelundar, better known as **Mary Tamm** in the role of Virginia.

Sylvester McCoy made a guest appearance as the Doctor on *The Noel Edmonds Saturday Roadshow* alongside Cyberman **David Banks** on September 16, while **Sophie Aldred** returned to present a further series of *Corners.*

Two Troughton companions have been treading the boards recently. **Deborah Watling** who played Victoria Waterfield has been appearing in *One For The Road* by Willy Russell, alongside Keith Drinkel and ex-*EastEnder* Shirley Cheriton, while **Wendy Padbury** (or Zoe Herriot in *Who* parlance) opened in *The Division Belle* by Woodrow Wyatt at the Theatre Royal in Margate on October 4, with a view to reaching the West End. Caroline Blakiston and Bruce Montague also star.

Nicholas Courtney has been promoted from Brigadier to the head of MI5 in Michael Winner's new film, *Bullseye.* He'll be rubbing shoulders with Michael Caine and Roger Moore in the film, currently in production.

Louise Jameson is to be written out early in the next series of *Bergerac* after three years playing Susan Young.

A comment by **Richard Franklin** in the *TV Times* during the week his character in *Emmerdale Farm* was killed off, where he stated he would slit the throat of any developer who might try to take over his home, drew some adverse reaction from readers and led to a follow up in *TV Times* explaining that Franklin had been joking and was not an advocate of violence.

Photo © BBC.

On the radio front, **Maureen O'Brien** played Rachel in *The Crossing* by Jenny Sinclair and Pam in *A Special Treat* by Frank Dunne and **Philip Martin** produced *Guernica* by Elisabeth Bond, starring **Terry Molloy** as Pablo Picasso, who it is rumoured was the inspiration for the design of Davros!

Bits and bobs: *Anybody for Murder* by Brian Clemens and Season Two's script editor, the late **Dennis Spooner**, has been touring British theatres. *Abominable Snowmen* co-creator **Mervyn Haisman** has continued scripting episodes for *Howards' Way. EastEnders'* latest directorial recruit from the *Who* camp is **Darrol Blake** of *Stones of Blood* fame.

Nabil Shaban was interviewed by Mavis Nicholson on *The Garden Party* in September about being a successful actor in the face of crippling disability. His portrayal of Sil was a characterisation he has been particularly proud of.

Puppeteer **Barry Morgan Smith** sadly died on August 28. He used his trade in both *Planet of the Spiders* and *Snakedance.*

Ron Turner, who drew many of the Daleks strips for *TV21* has two comics of his material on sale; enquiries to John Lawrence, Park Studios, 39 Carterways, Dunstable, Bedfordshire. Ron drew an all-new illustration of the Daleks for Strip! in **Issue 153.** ◆

Reporters this issue: John Freeman, with thanks to Roger Clark, and Dallas Jones in Australia. Beyond the TARDIS compiled by Dominic May.

●▶▶▶ SOPHIE ALDRED PHOTOGRAPHS MUST BE WON!

Mediaband Enterprises have released some wonderful photograph sets of both Sylvester McCoy and Sophie Aldred and we have a very special prize to give away.

- *** One presentation framed print of Sophie Aldred with Sylvester, as presented to both actors. Only twenty were made – a real collector's item!**
- *** A complete set of Sophie Aldred photographs (7 pictures, 8″ × 6″ size).**
- *** A set of *Sophie Aldred: Shades* (4 picture set, 11″ × 7″) together with a set of sunglasses autographed by Sophie!**

The ten runners up will receive sets of *Sophie Aldred: Shades.*

WHAT YOU HAVE TO DO

Simply answer the questions below and then let us know, in not more than fifteen words, which tv personality you would most like to see photographed, and why. Cut out (or copy) the coupon below and send it to DWM Photographs Competition, *Doctor Who Magazine,* Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 20th January, 1990. The Editor's decision is final, no correspondence to be entered into and multiple entries will be exterminated. Good luck!

Ace's Christian name is ....

Ace first appeared in ....

The tv personality I would most like to see

photographed is ....

because (in not more than 15 words) ....

....

Name ....

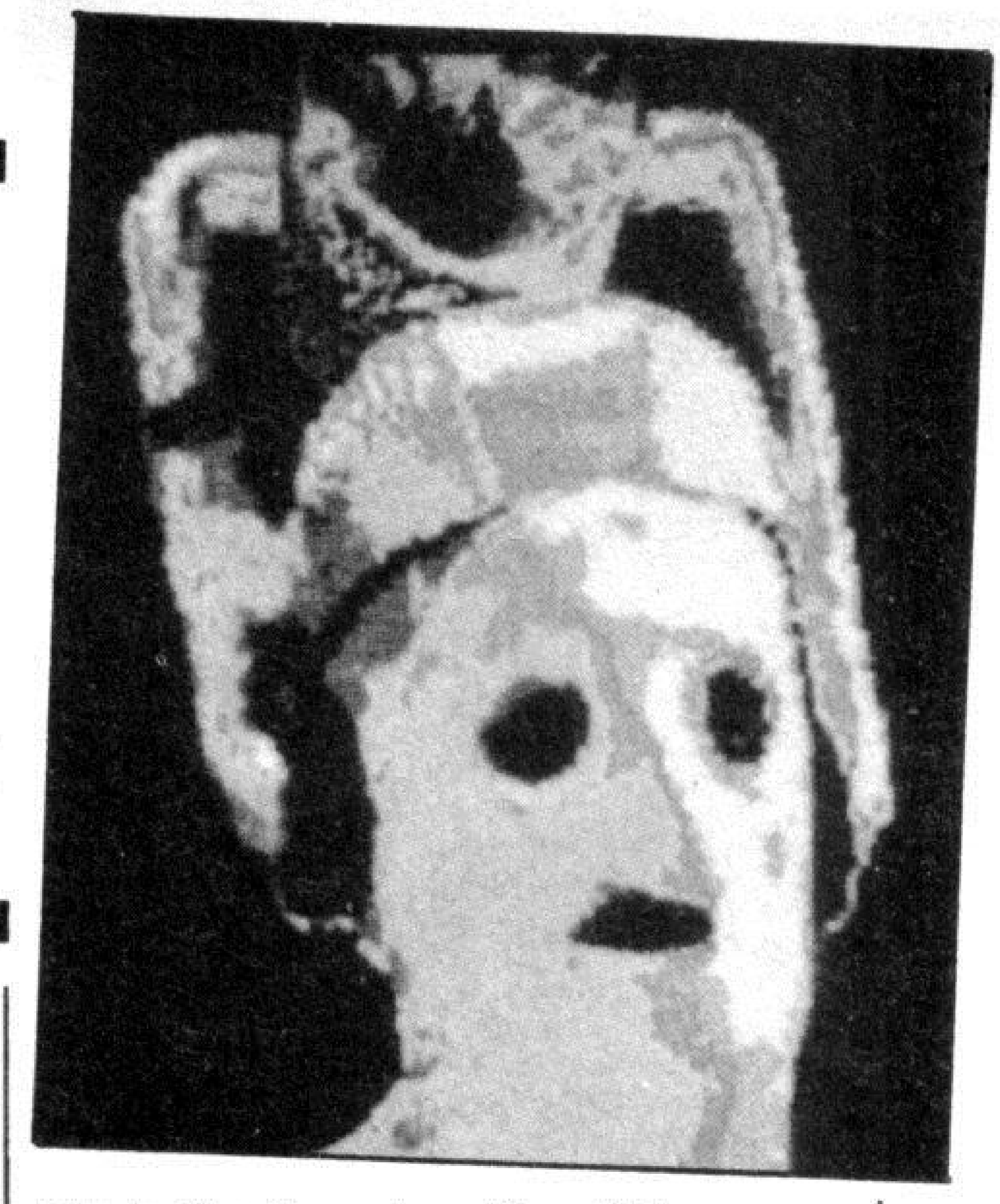
Address ....

....

.... Age ....

MERCHANDISE UPDATE

As Christmas looms once more, David Howe and Paul Travers suggest a few things to stuff in those socks recently imported (without Customs clearance) from Ursa Minor II . . . Additional comments from Gary Russell and Sheila Cranna.



The ArcHive Tapes from Silver Fist – more on the way!

Following last year's very encouraging merchandise position, there really has been very little development since. Presumably the potential sales that a twenty-fifth anniversary might have generated, even if the BBC steadfastly refused to celebrate the event themselves, are now thought to be over. The merchandisers are once again turning to other media bandwagons – such as *Ghostbusters* or *Star Trek V*.

TOYS AND TOGS

After last year's release of the Seventh Doctor, Mel, K9, TARDIS and Daleks, **Dapol** have been fairly quiet this year in terms of new releases. The Seventh Doctor sporting a brown jacket was released last month and a grey K9 and a Mel with a blue jacket rather than pink went on sale earlier this year. The six-sided TARDIS console is still waiting to see the light of day – wait until next year. The only completely new item to emerge recently is the Cyberman model. For the market it's aimed at, it's sure to be successful.

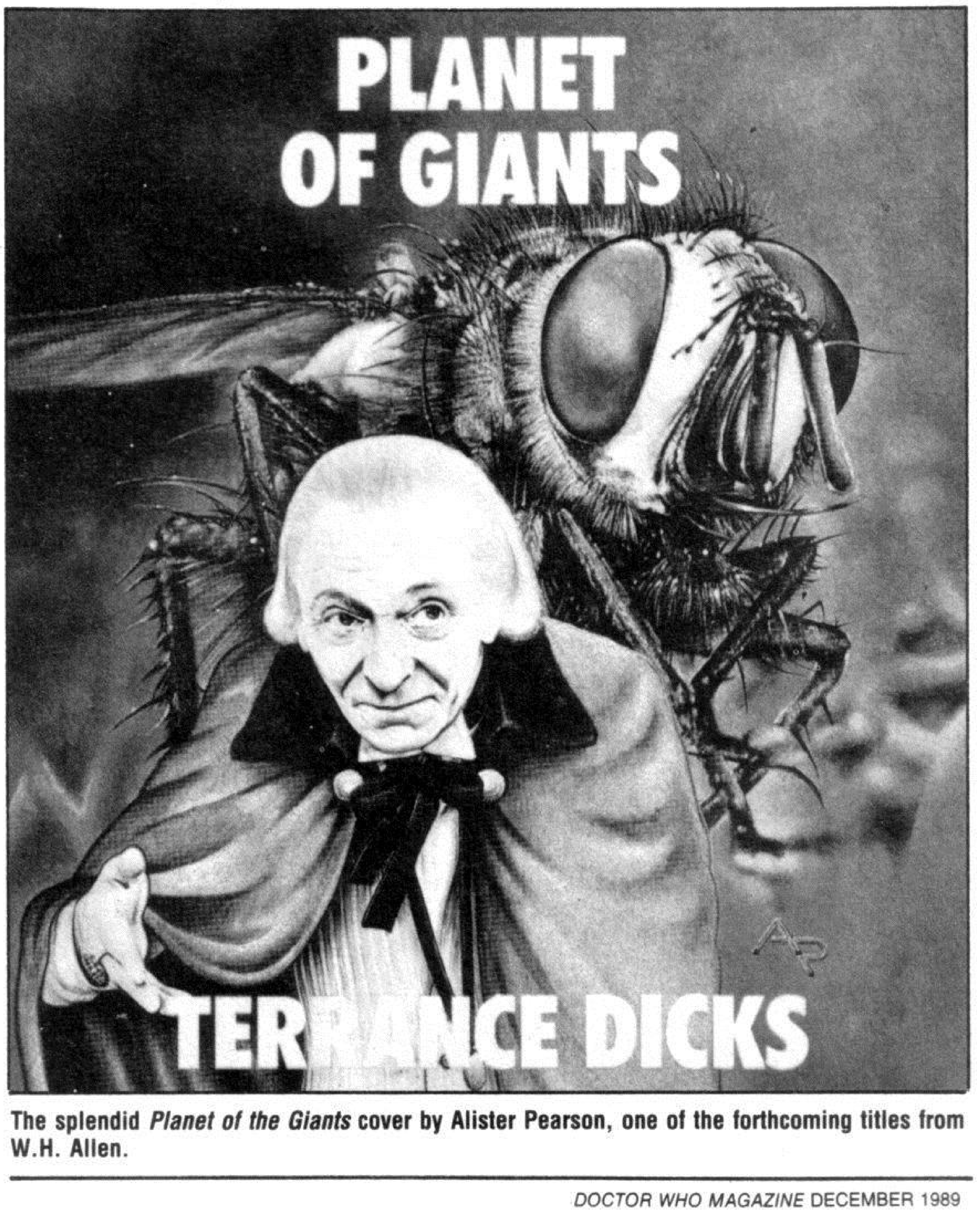
The Daleks continue to be the top selling item in the range and the models now have a new backing card. Davros, the Fourth Doctor, Ace and the Ice Warrior are scheduled for release this month. As reported in previous issues, a big push is planned next year with the range, hopefully including the release of vehicles (such as the Whomobile) and a TARDIS tool kit, as well as new monsters and previous Doctors such as Jon Pertwee.

There has recently been a great outbreak of *Doctor Who* t-shirts, with **Levendis Enterprises Limited** providing the BBC's *EastEnder* Trevor with his clothing needs. Several designs have been released, ranging from the standard Dalek and Cyberman versions through to a rather nice collection of monsters, old and new.

The **Mothercare** pyjamas and slippers came and went last year with such a ferocity that they were only on sale for about three months. Anyone interested in obtaining them should contact Mothercare themselves at the address below.

READING MATTER

WH Allen continue to dominate, with the series of *Who* novelisations rapidly drawing to a natural close. Of particular interest are the two novels of 'lost' stories, Graham Williams' *The Nightmare Fair* and Wally K. Daly's *The Ultimate Evil*. Both sport uncharacteristically poor covers fom the usually inspired Alister Pearson but having said that, his best for simply ages are also some of his most recent: *The Mutation of Time* and the *Planet of Giants*, which comes a close second. ►



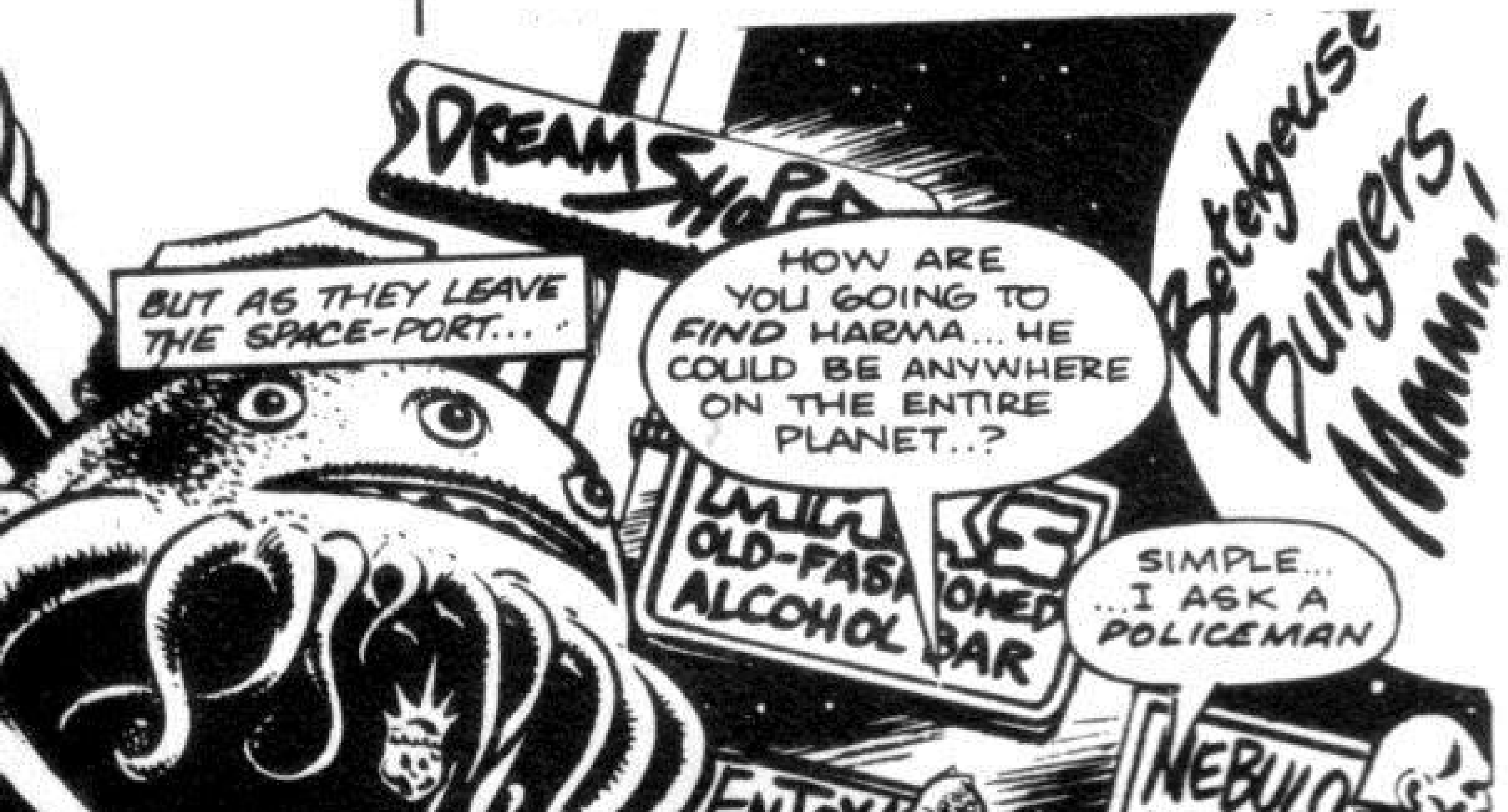
The splendid *Planet of the Giants* cover by Alister Pearson, one of the forthcoming titles from W.H. Allen.

Star Books continued their series of *Doctor Who* classics with four more titles: *The Mind of Evil/The Claws of Axos, The Daemons/The Time Monster, The Seeds of Doom/The Deadly Assassin* and *The Face of Evil/The Sun Makers.* Whether this series will be continued further remains to be seen.

There is also the revised edition of the *Doctor Who Programme Guide* on its way for December release, which currently contains everything up to the end of Season Twenty-Five. The revisions are mainly in the form of corrections to factual errors and spelling from the first edition, as well as additions to many of the cast details. As a single point of reference it should be quite handy.

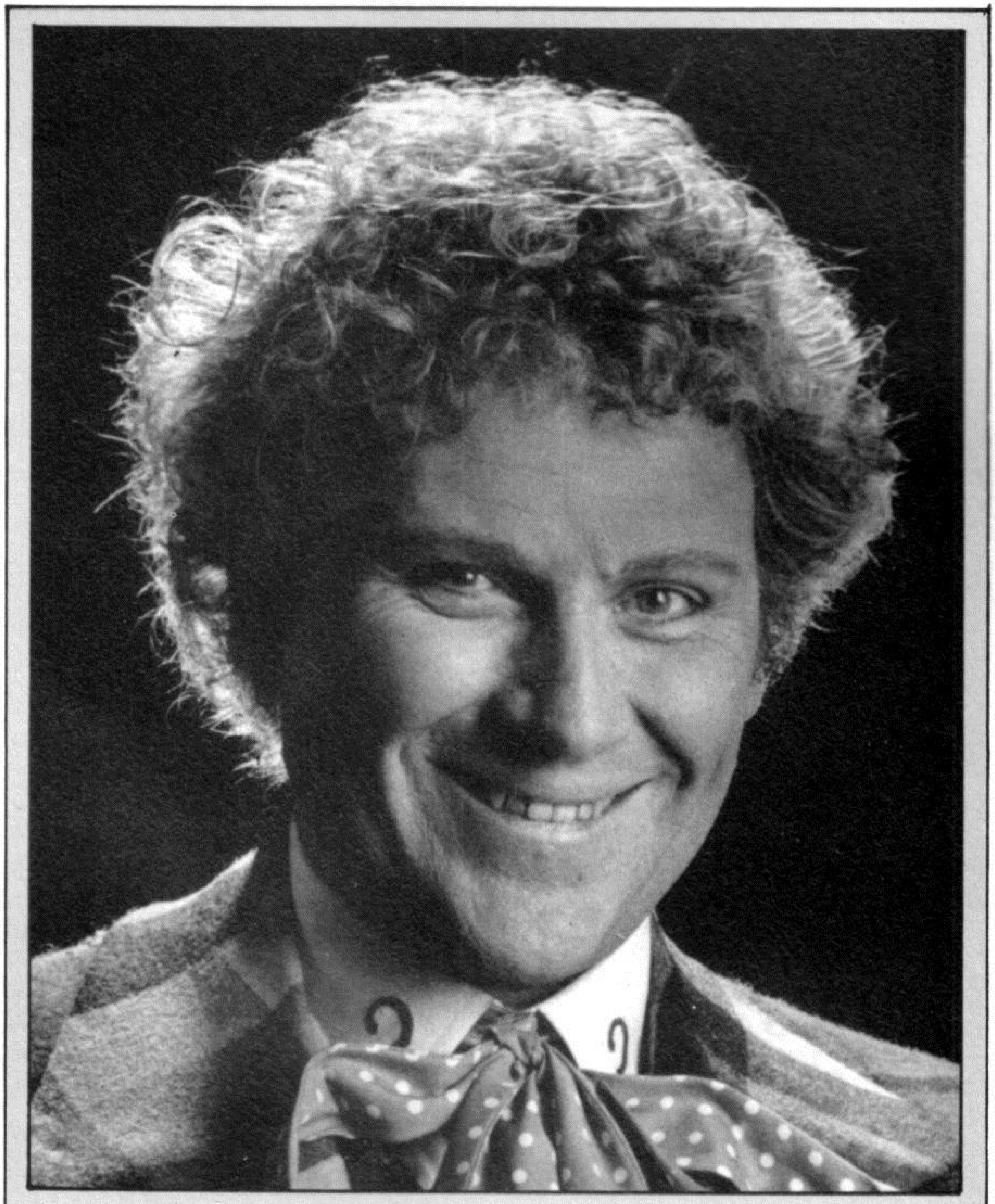
David Saunders' *Encyclopedia of the Worlds of* Doctor Who plods on with the hardback release of the second volume (covering E to K). It's due for release on November 16th from **Knight Books.** The third hardback volume from **Picadilly Press** is provisionally scheduled for late summer release, 1990.

After what seems like an age, **Titan Books** have finally got around to releasing some more of John McElroy's *Doctor Who: The Script Books.* This year sees the release of *The Tomb of the Cybermen, The Talons of Weng-Chiang* and *The Daleks* (not *The Dead Planet,* originally intended and reported as the title last issue). My only regret is that in order to produce a close and accurate representation of what was actually seen, John has all but re-written the scripts himself to tie up with the transmitted version. For me, most of the pleasure of seeing a script is that it doesn't reflect what was seen.


DREAM SHOP
BUT AS THEY LEAVE THE SPACE-PORT...
HOW ARE YOU GOING TO FIND HARMA... HE COULD BE ANYWHERE ON THE ENTIRE PLANET..?
Betelgeuse Burgers, Mmmm!
OLD-FASHIONED ALCOHOL BAR
SIMPLE... ...I ASK A POLICEMAN
ENJOY!
NEBULO NITE-S

AbsIom Daak, Dalek Killer – trade paperback with new illustrations on the way for March 1990.

Marvel have been fairly busy this year, with the long-awaited *Voyager* graphic novel released earlier this year, in addition to the regular Magazine. This has been well received and a new book, compiling all the *Abslom Daak – Dalek*



THE COLIN BAKER MYTH MAKER

The latest offering from Reeltime Pictures in their Myth Makers series is a bit of a home-made sandwich – unevenly cut outsides enclose a good, meaty filling for an ultimately satisfying experience. It may lack the exotic flavouring of the Tom Baker interview and many viewers might have wished for a more liberal seasoning of those flashes of Colin's anarchic wit but what is there is totally natural.

Enough of the snack-time analogy – Colin Baker is a fluid and natural interviewee. He recalls his early days in acting – at perhaps too great a length for the time available – but his memories of his days on location with *Doctor Who* are disappointingly sparse. His views on the scripts, continuity, Bonnie Langford and the anticipated development of the Doctor's character amongst other topics are, however, freely discussed.

Where the tape excels is in Colin's honest examination with hindsight of the events of the 18-month suspension of the series and the subsequent non-renewal of his contract.

The gloves are also off when interviewer Nick Briggs asks about his 'close encounter with *The Sun*', including the comments he is alleged to have made on Cot Death Research charity fund-raising. He is equally frank when asked how he views the series today; it is on these topics that it becomes clear how much more effective the tape is to the printed page for conveying attitudes and depth of feeling.

The final slice, covering Colin's subsequent career and projects is definitely on the thin side, covered in less than a quarter of the time given to pre -*Who* days.

Finally, I don't think it is giving away any of the sub-plot to answer a question many viewers might otherwise distract themselves by asking throughout the interview – no, Nick's sniffing is *not* significant, merely rather irritating . . .

Sheila Cranna

Killer material is currently scheduled for release in March 1990. This will feature a new cover and hopefully some additional new material to complement the strips. In addition to the **DWM Tenth Anniversary Special** which went on sale last month, Marvel will be releasing a Volume II of its *Doctor Who – Collected Comics,* featuring the stories *Claws of the Klathi* and the one parter, *Keepsake,* in early December. (The first Collected Comics was released in 1986, so this has been a long time coming!)

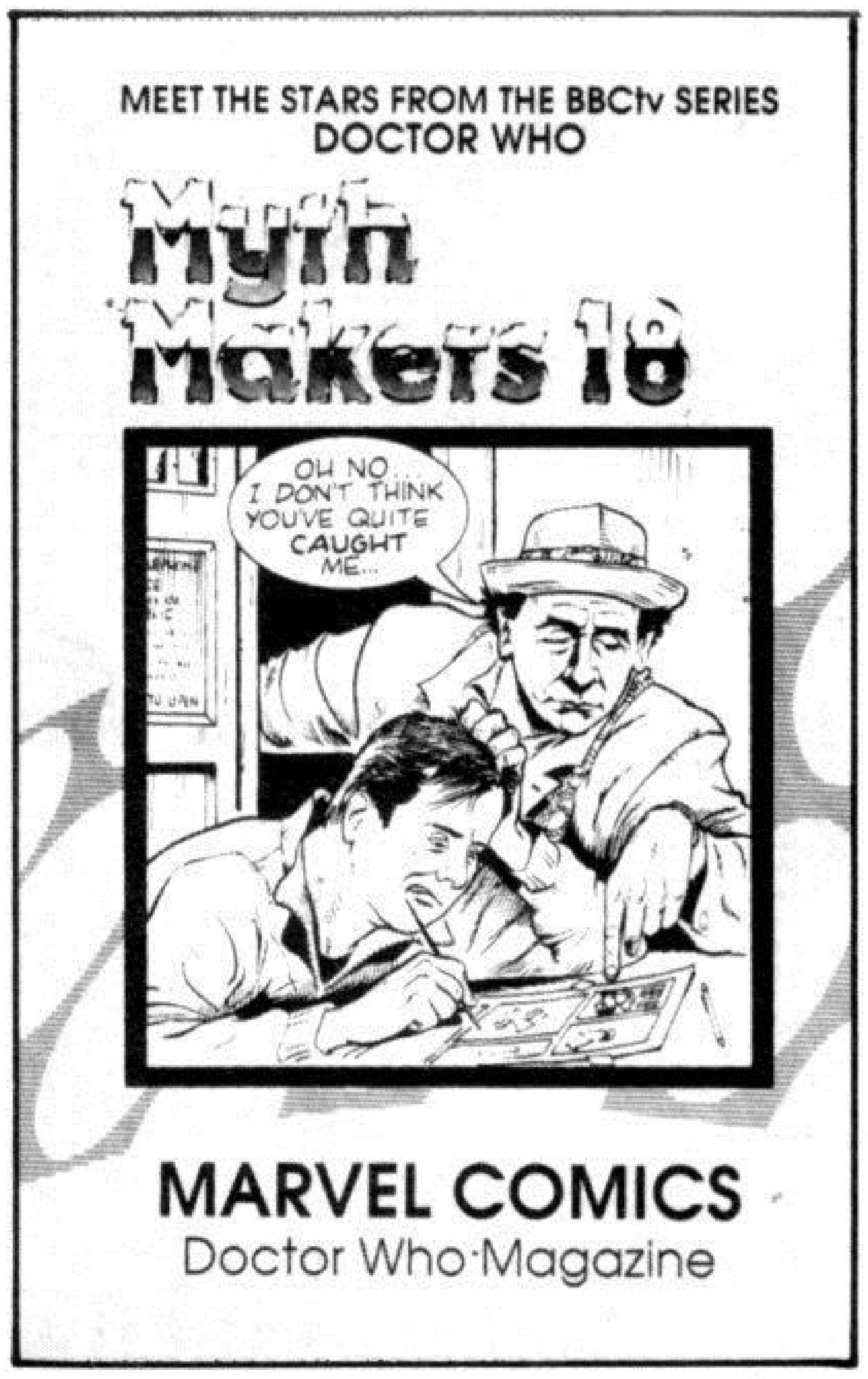
The Magazine Index is still on sale, worth catching despite a few slight errors in places such as the early comic strip listing. It is as complete a guide as one is likely to find to the contents and contributors to **Doctor Who Magazine** over the years.

Finally, *The Official Doctor Who and the Daleks* book was released this year in the United States, to acclaim from some quarters and abject disappointment from others. Admittedly, the book is a little thin in some places, and often the behind the scenes facts are a little doubtful. As a book to celebrate the Daleks it works quite well, but it's a shame it couldn't have included *Remembrance of the Daleks.*

VIDEO NICEYS

As mentioned before, **BBC Enterprises** have done us proud in 1989, with the release of four tapes featuring the adventures of the good Doctor, but no more releases are currently scheduled this year. Aside from the almost obligatory Tom Baker adventure (The superb *The Ark in Space*) we have a very underrated Pertwee (*The Time Warrior,* featuring Dot Cotton – June Brown – in one of her famed 'nagging housewife' roles) and the *pièce de résistance,* the long awaited release of the classic Hartnell tale which really set the ball rolling. *The Daleks* is a two-tape set but it's worth every extra penny to see old Billy battling the pepper-pots for the first time. Let's see the **DWM** readers try to vote our Bill as least favourite Doctor again!

If this clutch of visual nostalgia is not enough for you, **Reeltime Pictures** have achieved the near impossible and released interview tapes with two of the Doctors, with a third on its way. Of the three, by far the best is Tom Baker. Renowned for his reluctance to have anything to do with *Doctor Who* since leaving it, this tape is a charming, entertaining, interesting and varied look at his career. It touches upon his love for the Doctor, his feelings about the show and life in general. Baker is a fascinating character and this tape could have been three times the length and still enthralled.


MEET THE STARS FROM THE BBCtv SERIES
DOCTOR WHO
Myth Makers 18
OH NO... I DON'T THINK YOU'VE QUITE CAUGHT ME...
MARVEL COMICS
Doctor Who·Magazine

The other two, Jon Pertwee and Colin Baker are lacklustre by comparison; for me, the 'talking head' style of the Pertwee tape fails as I prefer a little visual action. The pseudo-drama style of the Colin Baker tape seems a little strained after fifty minutes. However, both actors come over well, and the tapes are worth buying.

Other Reeltime releases this year are the Richard Franklin, *Doctor Who Magazine* and David Banks tapes, all of which should be available by Christmas. This rounds up the Myth Makers season for the year, and there won't be another season of tapes for a year or so, according to Reeltime supremo Keith Barnfather. What should be worth watching out for is the second Tom Baker tape, the first in a collection of special releases.

SOUNDS FAMILIAR

On the records and tapes front, the BBC's own *Twenty-Fifth Anniversary Doctor Who* album completely failed to capture any of the moods of *Doctor Who,* simply because the selection was not varied enough. Perhaps more musicians would have given the album a more universal feel, as we have seen with *Variations on a Theme* from **Metro Music.**

Talking books have increased in popularity since the advent of the personal stereo, but *Doctor Who* fans are not too well catered for, bar those who have *The Pescatons* or the *BBC Radio Classics* combination, *Genesis of the Daleks/Slipback,* in their collection. However, David Banks, himself a narrator of a good few talking books, is putting this to rights with the release of a number of tapes.

Already available is *The Origins of the Cybermen,* based on the material in the superb Skilleter/Banks *Cybermen* book. Two more Cyber-tapes follow next year, detailing more of the monsters' history. These tapes will include *Silver Nemesis,* which was not included in the book. Coming soon is a fascinating tape entitled *The Ultimate Interview,* which features Colin Baker and David Banks talking about their lives, their careers and, of course, *Doctor Who.*

BITS AND BOBS

These days, almost every *Doctor Who*-related event seems to have merchandise attached to it. *The Ultimate Adventure* tour was no exception and generated a variety of items, from the glossy ▶

VARIATIONS ON A THEME

Well, it's taken a very long time to get here but it was certainly worth the wait. I'm talking about a 12″ single produced by Metro Music International, which features four tracks that are, as the EP's title suggests, *Variations on a Theme,* the theme of course being that of *Doctor Who.*

The tracks are, in order, Mark (*Ghost Light*) Ayres' Mood Version (3:10) followed by the Terror Version by Dominic (*Survival*) Glynn (4:15). Side two opens with Keff (*Battlefield*) McCulloch's Latin Version (6:39) and the whole things ends with Mark Ayres' Regeneration Mix (5:36). It's difficult to pick out a best of the four, although I reckon the two Ayres tracks are the strongest in terms of their *Doctor Who* theme content. Glynn's excellent version – it is rumoured he tried to interest the company who were/are/could be making the feature film in using it as the theme – is a terrific bit of music. It sounds very much like a Jerry Goldsmith/James Horner style soundtrack – very striking and suspenseful.

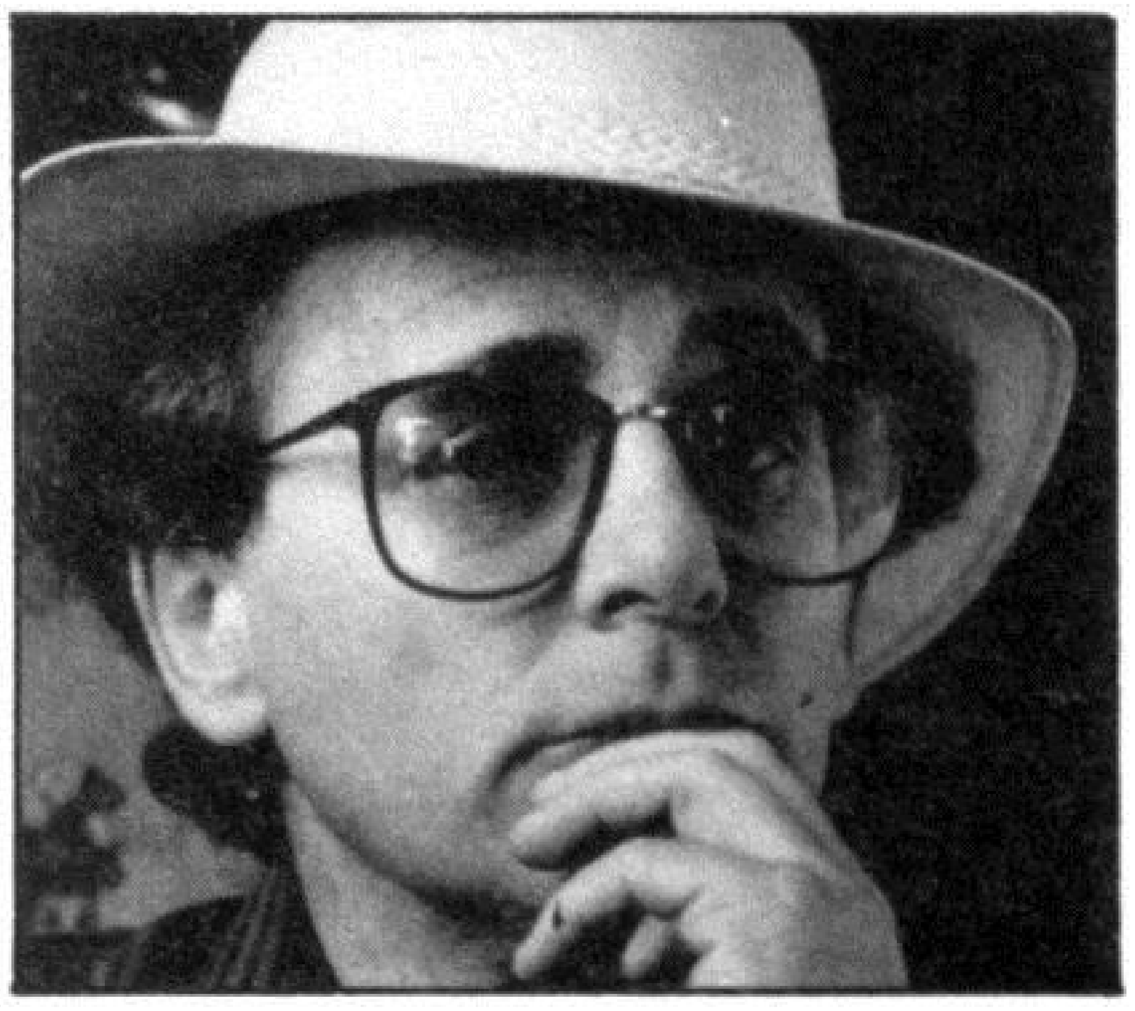
After reading *Doctor Who* producer John Nathan-Turner's sleevenotes, I found he'd pre-empted me on Keff McCulloch's one: I, too, had visions of teams from tv's *Come Dancing* prancing around to the early part of this track. A nice bit of flamenco which slowly becomes very agreeable jazz at the climax. Ayres' first track is a slow, haunting version, whereas his final piece, originally used at the *Doctor Who* Appreciation Society's big convention a couple of years ago, is very upbeat and "poppy" and rounds the collection off well.

The single is only available as a 12″-disc – with an initial limited edition with special labels and a gold embossed sleeve on textured paper. After the disappointment of the Beeb's own lacklustre anniversary LP last year, Andy Grant of Metro has produced a terrific piece of vinyl – probably the best *Doctor Who*-based record of all.

Gary Russell

brochure (updated half-way through the run to feature Colin Baker) to clocks, posters, badges, baseball caps, colour photographs and t-shirts.

The *Doctor Who* exhibition at London's Space Adventure now has a range of *Doctor Who* goodies available, including pens, badges, t-shirts, erasers and a ruler. The exhibition is planned to be extended next year and a new glossy brochure will be available, featuring the Doctor and his enemies.



Mediaband Enterprises have gone the way of Reeltime Pictures on the photographic front, releasing some wonderful pictures of Sylvester McCoy and Sophie Aldred taken specially by **DWM** photographer Steve Cook and Paul J. Smith for the company. We gather Sophie Aldred in particular is selling very well, and more releases are under consideration for next year.

On the extremely silly front, Margie Ferguson of Tyne and Wear recently sent us a postcard produced by **Athena International** entitled 'Lunar Penguin' by Trevor Webb, which for Frobisher fans is an absolute must. Peck your local Athena shop salesperson for a copy.

FANZINES

There are still plenty of examples of good fanzines around, even though many of the better ones have moved upmarket and gone semi-professional with some colour printing and typesetting. Of these, *The Frame* and *Private Who* as pure *Doctor Who* 'zines now top the bill, with *In-Vision* remaining an important and useful reference work for past *Doctor Who* stories. All these, including the location listings 'zine, *Proteus,* are available from specialist SF and comic stores in Britain.

Other fanzines worth looking out for at conventions and comic marts are *Five Hundred Eyes, Second Dimension* and *Star Begotten. Fan Mail* excels in the cheap laugh department, although we are not sure where the 'Matey Datey Bank' idea came from . . . **DWM** continues to feature best of fanzines in Off the Shelf and Gallifrey Guardian.

That's it for this time round – not a bad selection of goodies on offer, and more promised for next year. As always, most of the items mentioned can be obtained from specialist shops around the country, or failing that, **John Fitton** carries a large stock of most items. ◆

***The Frame* and *Private Who* – best of the *Who* fanzines. But not the funniest – *Fan Mail* outstrips them all!**

Photograph by Julian Vince.

MERCHANDISERS CHECKLIST

This list is based on that provided by **BBC Enterprises** and lists only fully licensed *Who* items at time of going to press. When seeking details on merchandise, readers should always enclose a stamped addressed envelope or International Reply Coupons for correct postage when wanting a reply.

Dapol Models Limited, Overmill, Winsford, Cheshire CW7 1HW. Range of plastic movable models and Doctor's question mark pullover.

***Doctor Who Magazine* Index:** Moray Easdale, 90 Lasswade Road, Edinburgh EH16 6SU. £7.50 + £1.05 postage.

John Fitton, 1 Orchard Way, Hensall, Goole, North Humberside DN14 0RT. Retailer of *Doctor Who* merchandise including *Variations on a Theme* and *Myth Makers.* Produces enamel *Doctor Who* badge, button badge, patch and Magazine binder.

Games Workshop: Plastic miniature figures of Daleks and Cybermen.

Holdcourt: TARDIS telephone box with fully operational telephone. Available from British Telecom shops, etc.

Levendis Enterprises Ltd. No mail order as yet, but seeking wholesalers to distribute t-shirts of various designs currently available from Space Adventure, Tooley Street, London and the Longleat *Doctor Who* Exhibition.

Light Fantastic Limited: Holograms, available from specialist stores worldwide.

KBW, 67, Lincoln Road, London E7 8QN: TARDIS and Dalek design clocks

Marvel Comics Ltd: *Doctor Who Magazine, Voyager* Graphic Novel available from good newsagents and bookshops. Subscriptions available, see elsewhere in this issue for details.

Mothercare (UK) Limited Cherry Tree Road, Watford, Herts WD2 0BE: Boys' pyjamas and slippers.

Sevans Models: Plastic assembly kits – Davros, Dalek, Ice Warrior, K9, Cyberman.

***Who* Dares Publishing/Silver Fist:** Cybermen book, ArcHive Tapes.

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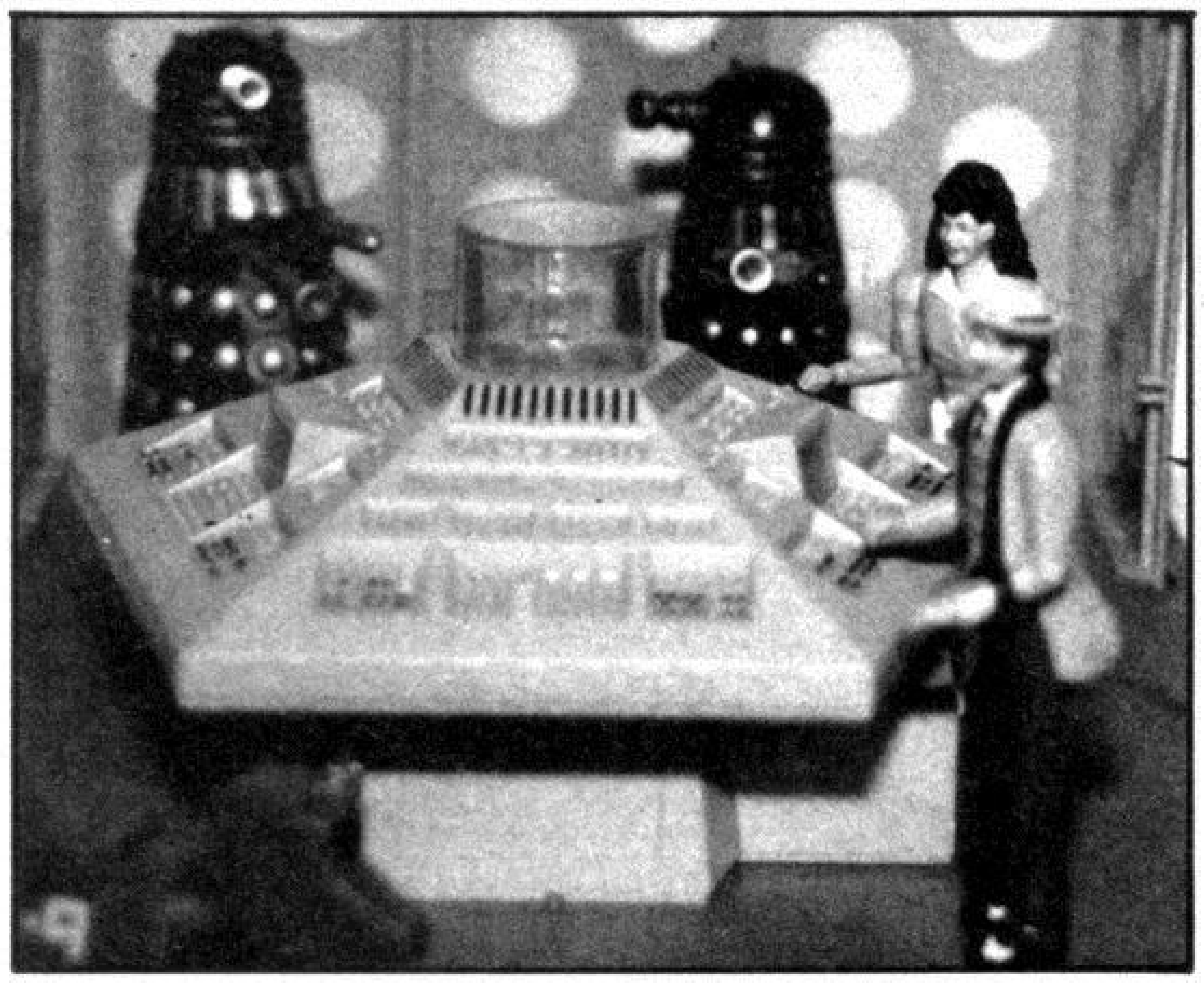

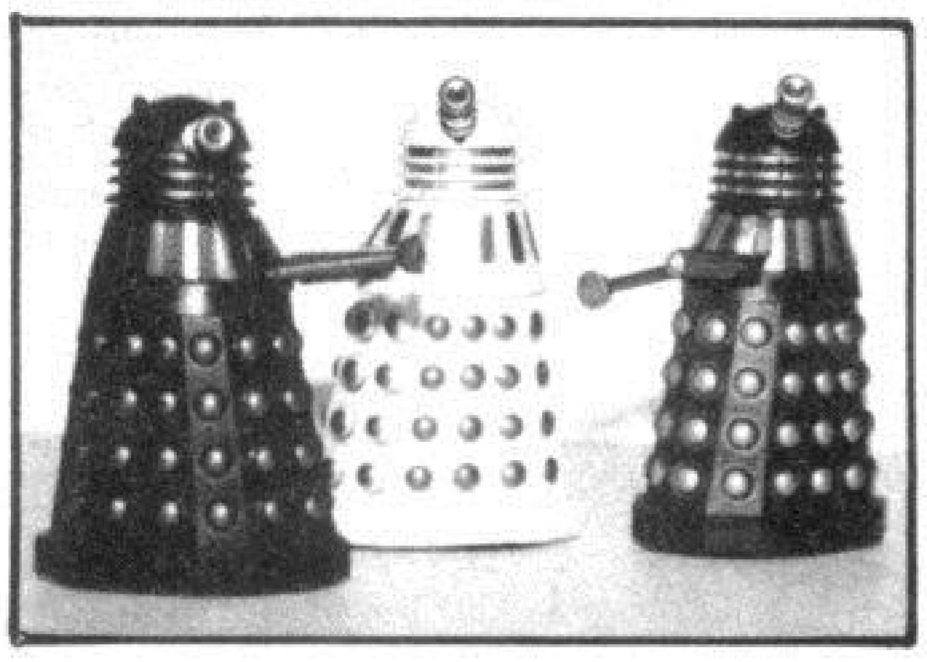

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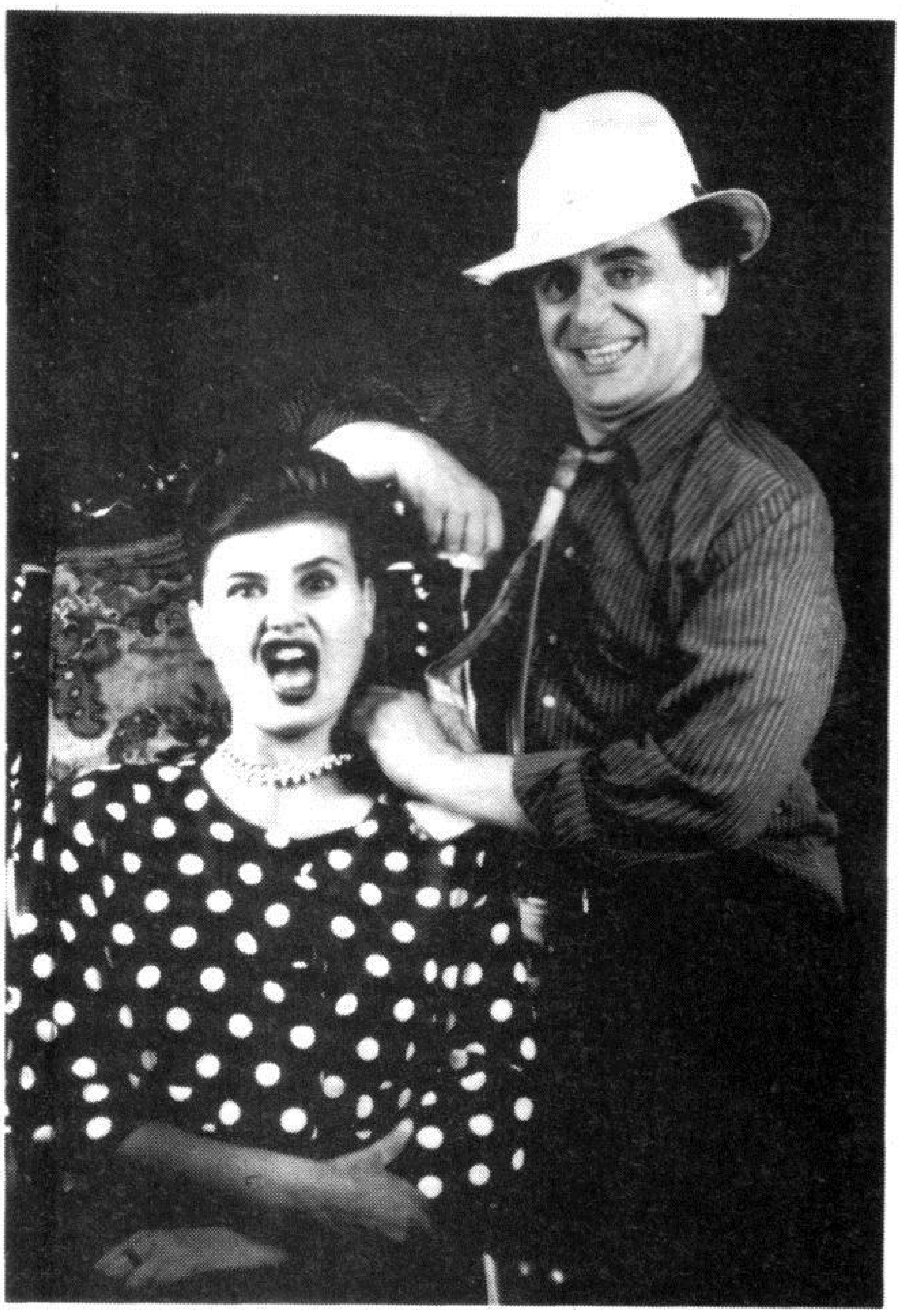

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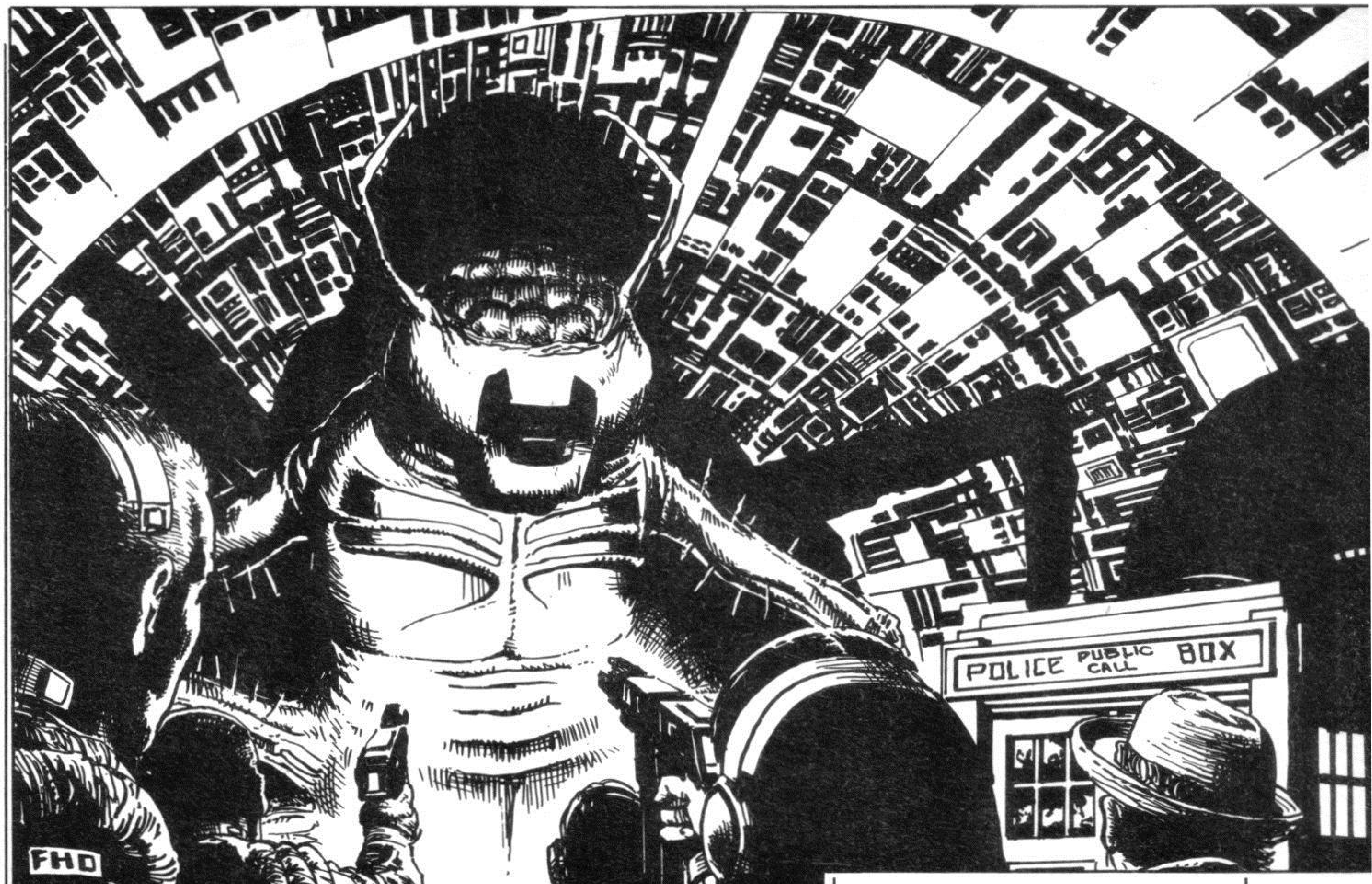

STRIP!

Michael Bonner examines the more recent *Doctor Who* comic strips and looks to the future . . .

So here we are and it's February 1982. The Falklands War is a month away, Echo and the Bunnymen are soon to release 'The Back Of Love' and *Doctor Who Monthly* proclaim 'Peter Davison is The Doctor!' all over the front cover of **Issue 61.**

Tom Baker met his comic-strip end in the atmospheric conclusion to *The Neutron Knights* an issue earlier. Steve Parkhouse was still scripting and Dave Gibbons was still illustrating. Davison's first story was the epic *Tides of Time* – by far the best comic strip of that particular writer/artist team.

It is ironic that Steve Parkhouse wasn't actually a fan of the series, yet he wrote a gem like this. "I had no idea of the *Doctor Who* mythos," he said. "I'd never heard of Rassilon and all the other mumbo-jumbo that surrounded the character. I perceived the programme as juvenile entertainment, where almost-famous actors delivered third-rate lines whilst avoiding the wobbly scenery. A bit like *Crackerjack* really." Still, Steve – though not a science-fiction fan by any length – loved the writings of Ray Bradbury, Alfred Bester and Theodore Sturgeon. He remembers reading a short story by Sturgeon called 'The Man Who Lost The Sea'. As a result of the emotional response he experienced from the story, Steve wanted to evoke a similar feeling in *Tides Of Time*.

The story also served to introduce the character of Shayde – an agent of the Time Lords – who appeared from **Issues 61-75.** Shayde's character seemed synonymous with the mysterious, rather oblique nature of the stories; cropping up out of thin air to help the Doctor and then vanishing just as mysteriously.

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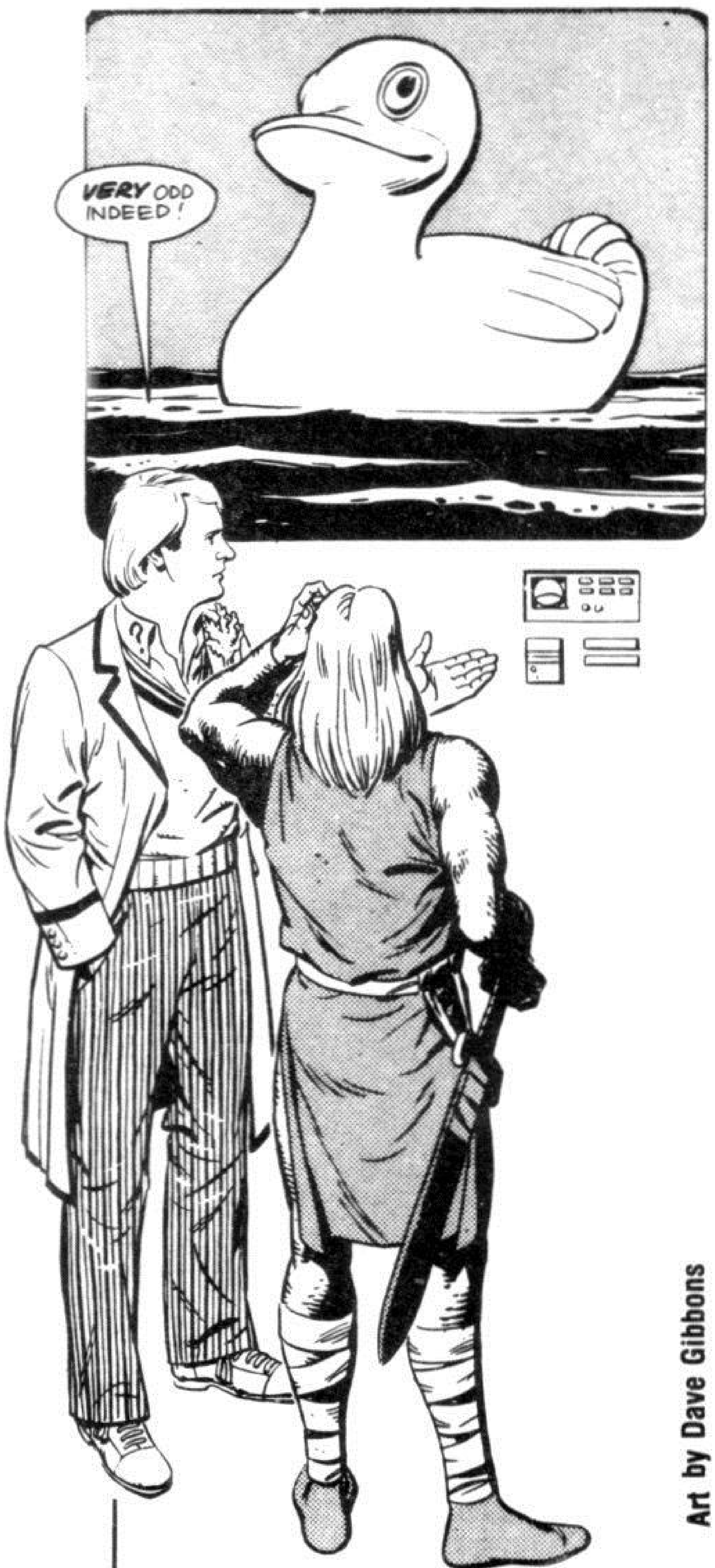

VERY ODD INDEED!

Art by Dave Gibbons

FALLING STARS

Following *Tides of Time* and the next story, *Stars Fell on Stockbridge,* it was November, 1982: Channel Four had just been launched and Dave Gibbons was wooed off to DC Comics in America for large amounts of money. Paul Neary, Mick Austin and Steve Dillon all made their individual marks on the following strips. While Paul and Steve had worked on the title previously, Mick was a new hand aboard. He'd shared Paul's studio and had inked some of his artwork.

Being predominantly a cartoonist working in caricature, Mick felt he fell out with Steve on the artwork. On one occasion Steve sent Mick layouts of all eight pages of the penultimate episode of *4D Vistas.* This particular sequence of stories (from *Stars Fell On Stockbridge* to *The Stockbridge Horror*) proved to be some of the most eclectic in the history of the strip. Whilst utilising some elements from *Tides Of Time,* Steve delved slightly into the horror genre. The central theme was that of an entity gaining access to the TARDIS on prehistoric Earth and the havoc it created in its attempt to "taste humanity".

Steve felt he and the strip had reached their natural peak together and he "wrote drivel for a few months while I took stock of important things like bank balances and boredom thresholds."

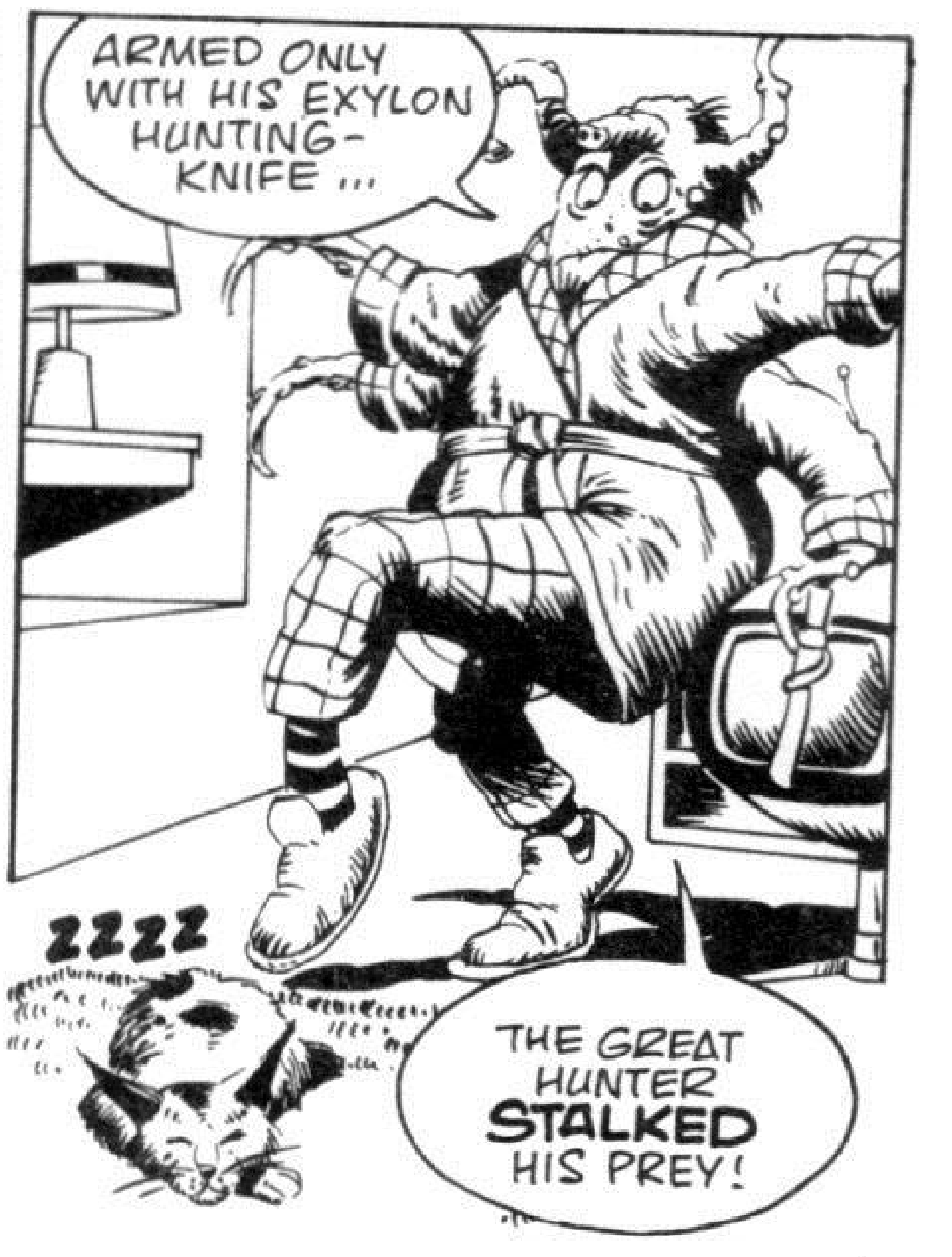
Then, as Peter Davison left, artist John Ridgway arrived. Steve was elated: "Another brilliant technical draughtsman, with a stunning facility for perspective and a kind of whimsical imagination that immediately suggested new directions. We also had a new Doctor to play with (Colin Baker), so the scene was set for *Voyager,* which was my favourite story during my stint. It had scale, sweep and humour, plus a kind of alchemy that was indefinable."

John enjoyed it also, only experiencing problems with deadlines: occasionally they were so tight that Steve would read scene descriptions over the phone to him, and so he would only see the finished script when the story was in print. The success of *Voyager* is epitomised by Marvel's recent release of the story in graphic novel format.

ENTER FROBISHER

Steve left the strip with **Issue 99** in April 1985. Steve was replaced by editor Alan McKenzie (writing under the alias of Max Stockbridge – Max came from a character in *Stars Fell on Stockbridge,* and if you can't work out where the surname came from that's your problem.) McKenzie guided the strip through the next few stories, the strip held together by John's artwork and the presence of the highly-successful (but sometimes hated), exceptionally bizarre penguin, Frobisher.

Frobisher was a creation of Steve's and titular star of Colin Baker's debut story in **DWM,** *The Shape Shifter.* With the obvious ability to change shape, he soon became a bit of a problem. He seemed indestructible, with the power to shrink so that he was small enough to walk out of a prison cell or become large enough to destroy a tank. It was decided that he would develop a disease that would keep him stuck as a penguin and John lent him a more cartoon feel, enabling him to draw him with more expression and emotion. The disease – monomorphia – also became a testament to the fluctuating continuity the strip experienced after McKenzie left it.

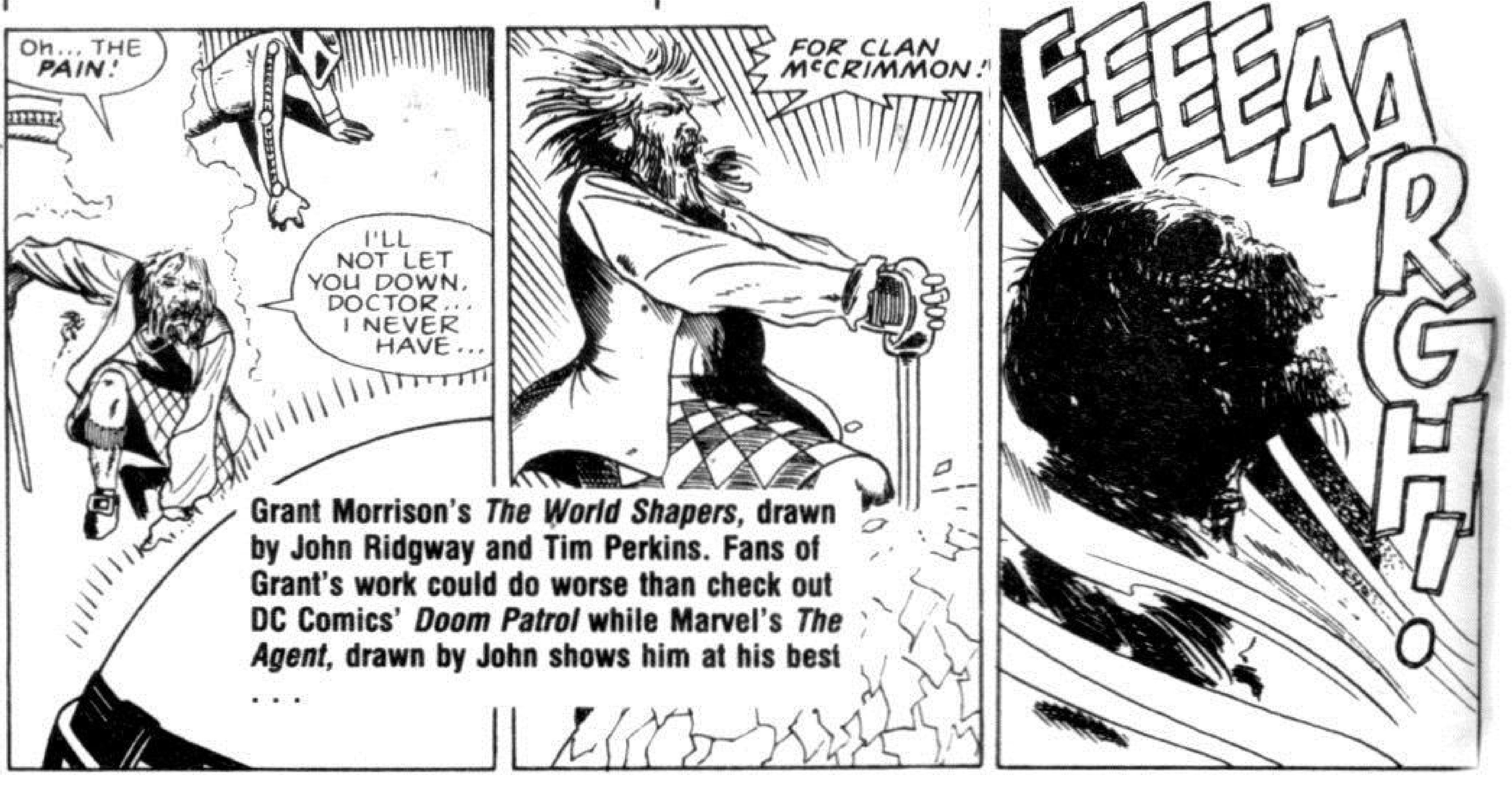

ARMED ONLY WITH HIS EXYLON HUNTING-KNIFE ...
ZZZZ
THE GREAT HUNTER STALKED HIS PREY!

The inimitable Doctor Asimoff, created by Steve Parkhouse.

NEW WRITERS

From **Issue 111** in April 1986, Marvel decided to rotate the writers on the strip to give a continuous selection of fresh ideas. However, the quality of the strip rose and fell dramatically with different writers, and Frobisher's monomorphia came and went depending upon how the writer felt. There's a distinct feeling from reading some of the stories that some of the writers weren't shown or told what had previously been written, which affected the continuity and the credibility of the strip. Amongst the writers involved were Grant Morrison (who is now responsible for the excellent *The New Adventures Of Hitler* in *Cut Magazine* and DC's *Arkham Asylum*), Jamie Delano (currently writing *Hellblazer* for DC) and Simon Furman (the man behind *Death's Head* and *Transformers*).

John carried on illustrating the strip though – at one point – he felt loath to draw Peri after her "death" in the tv series. Like many other artists, John had begun to develop an affinity and affection for the characters he spent eight-to-ten days a month drawing. John left the strip in early 1988, amid rumours that **DWM,** like the tv series, was going to the wall and with his other commitments, the work was becoming too much. His final


Oh... THE PAIN!
I'LL NOT LET YOU DOWN, DOCTOR... I NEVER HAVE...
FOR CLAN McCRIMMON!
EEEEAARGH!

Grant Morrison's *The World Shapers,* drawn by John Ridgway and Tim Perkins. Fans of Grant's work could do worse than check out DC Comics' *Doom Patrol* while Marvel's *The Agent,* drawn by John shows him at his best . . .

regular strip did enable him to draw Frobisher's last story to date, and John has returned to illustrate the occasional *Doctor Who* story since.

As John left, Marvel (under the auspices of new group editor, Richard Starkings) began to rotate the artists working on the strip as they had done with the writers. The artwork came down to Marvel stalwarts like Dave Hine, Bryan Hitch, Geoff Senior and Kev Hopgood, who took the strip through aliens in Victorian London, stranded amoebae and the strange appearance of deviant bounty hunter, Death's Head. The Death's Head crossover in **Issue 135** was one of Mr. Starking's ideas – it served to publicize the forthcoming *Death's Head* title by Simon Furman and Geoff Senior and also brought a more whimsical, slightly off-beat element into the strip.

Issue 141 – the programme's 25th Anniversary issue – saw the debut in **DWM** of up and coming Marvel artist Lee Sullivan in a story entitled *Planet of the Dead*. Lee came to Marvel through fellow artist John Higgins and started illustrating *Transformers* and various covers. He was a big fan of *Doctor Who* and stuck his oar in when John Ridgway left.

Planet Of The Dead came about after Lee did a Richard Branson caricature in *Transformers* and seemed a pretty good choice to illustrate all seven Doctors. He was a great fan of Dave Gibbons' work and gravitated his style towards Dave's for Tom Baker and to *Countdown* in the 1970s for Pertwee. Troughton and McCoy, though, he felt he never quite got it right, and due to time and pressure problems, Lee only managed to redraw the latter. Nevertheless *Planet of the Dead* was an instant success and Lee was chosen to illustrate the Dalek epic, *Nemesis of The Daleks* – but more of that later . . .

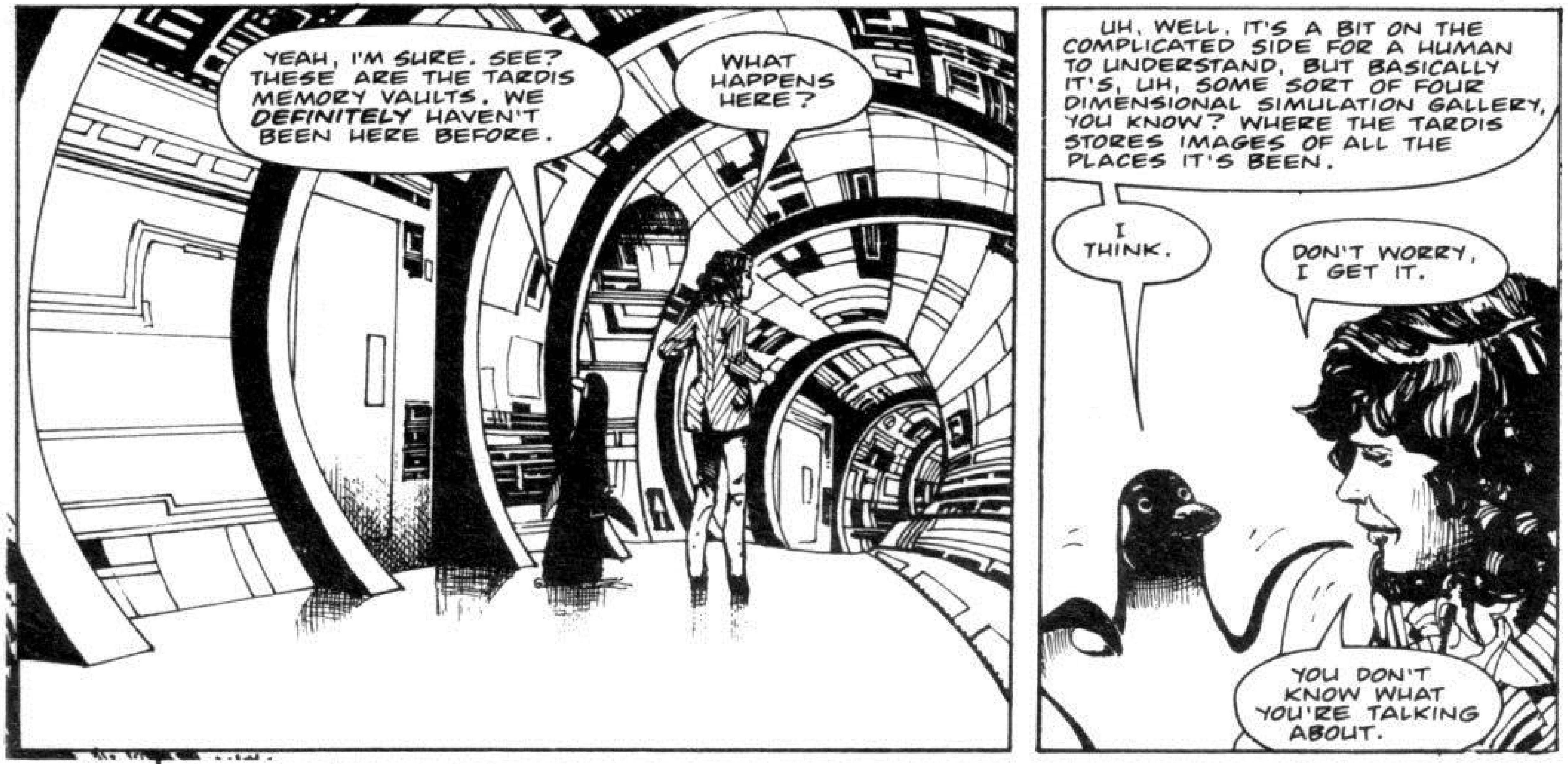
Following *Planet of the Dead,* Dan Abnett put pen to paper and came up with *Echoes of the Mogor,* with the strip again drawn by John Ridgway. This contained entertaining echoes of *Aliens* and introduced the Foreign Hazard Duty, a team of inter-galactic exterminators. The FHD will be returning in an upcoming strip, although Dan was at first reluctant to write their speedy return. While they had proven popular with readers, "It's a big Universe out there. Why should the Doctor meet people again? Against that of course, the Daleks, Cybermen and UNIT are often returning to the tv series, plus I liked the concept (and the money) so I decided to flow with the tide. The FHD team the Doctor will meet in *Hunger from the Ends of Time* (in **Issue 157**) are different characters, but they're part of a larger organisation doing dirty jobs across the Universe. And no, I'm not going to tell you what FHD really stands for . . ."

THE SLEEZE BROTHERS

For the next three issues, readers of **DWM** were exposed to a John Carnell overdose, the writer on the team that created *The Sleeze Brothers* for Marvel's Epic range. As Dan flowed with the tide, *Time and Tide* was John's first work for *Doctor Who,* written jointly with Richard Alan and drawn by Dougie Braithwaite. Richard had been kicking the story idea around for some time – a doomed civilisation, with no hope of survival. But could the Doctor save them? Given the general viciousness of the race the Doctor encountered in the strip, would he *want* to? It was The Worrier character that gave the Doctor some hope for the race, and there's a possibility the time traveller will one day return to the planet Tojana, "to see what happened to him," says John.

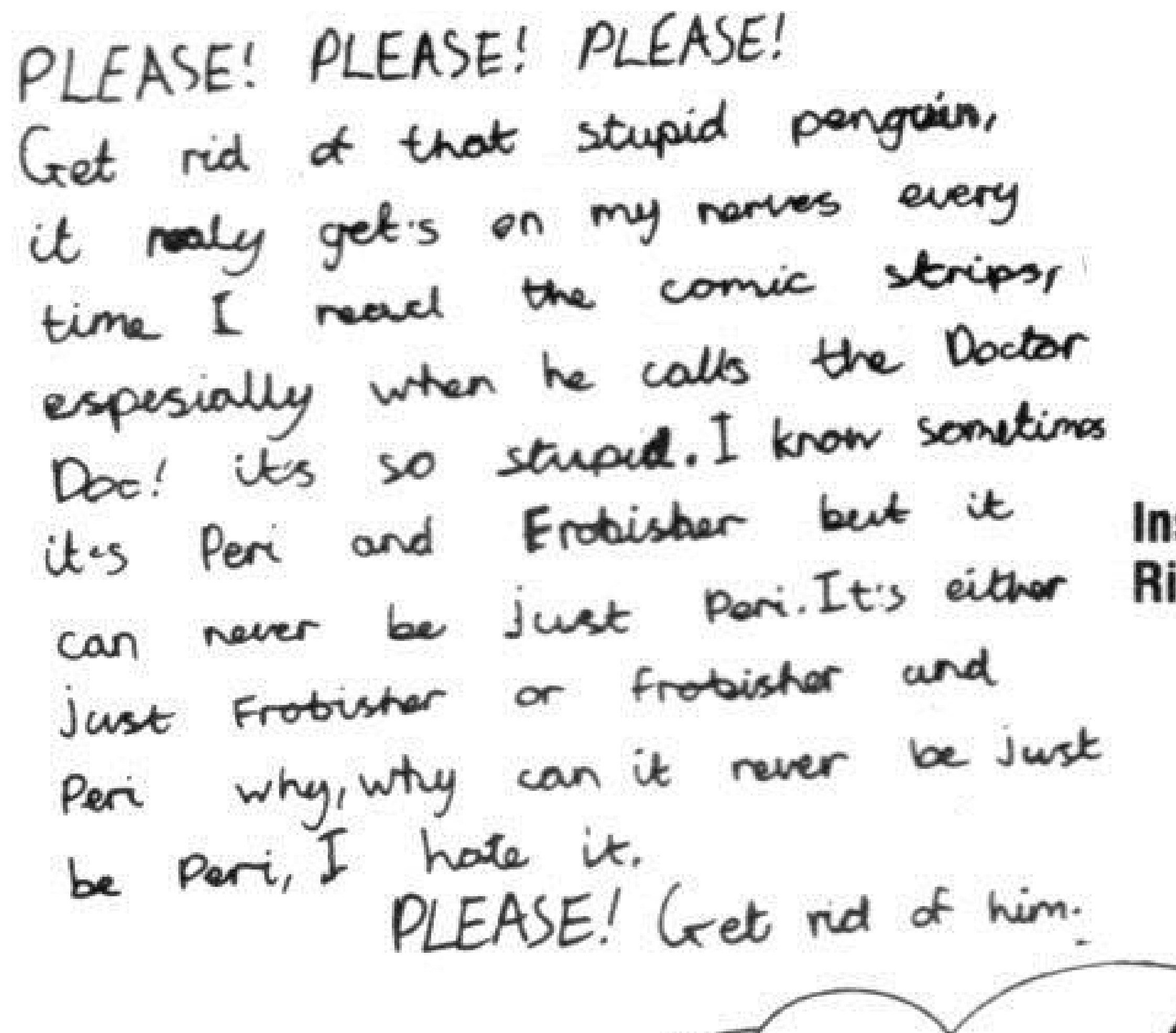
The following story hit a spot of temporal lunacy with a Sleeze Brothers crossover. The idea of John Freeman, Richard Starkings again supervised this extraordinary jam as John Carnell brought the Doctor up against their creations, El Ape and Deadbeat, possibly the world's worst ever private detectives. The issue was supposed to have acted as a tie-in preview for *The*

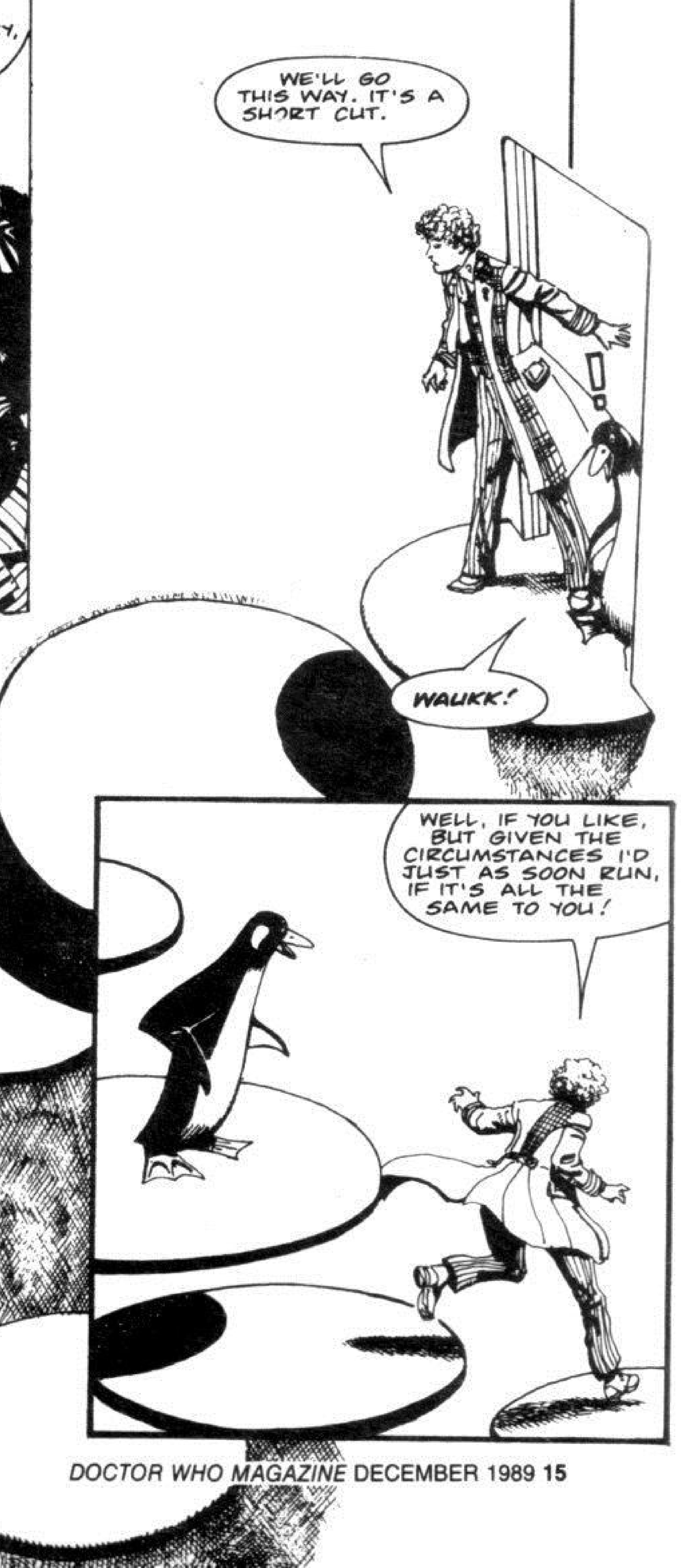
▶


YEAH, I'M SURE. SEE? THESE ARE THE TARDIS MEMORY VAULTS. WE *DEFINITELY* HAVEN'T BEEN HERE BEFORE.
WHAT HAPPENS HERE?
UH, WELL, IT'S A BIT ON THE COMPLICATED SIDE FOR A HUMAN TO UNDERSTAND, BUT BASICALLY IT'S, UH, SOME SORT OF FOUR DIMENSIONAL SIMULATION GALLERY, YOU KNOW? WHERE THE TARDIS STORES IMAGES OF ALL THE PLACES IT'S BEEN.
I THINK.
DON'T WORRY, I GET IT.
YOU DON'T KNOW WHAT YOU'RE TALKING ABOUT.

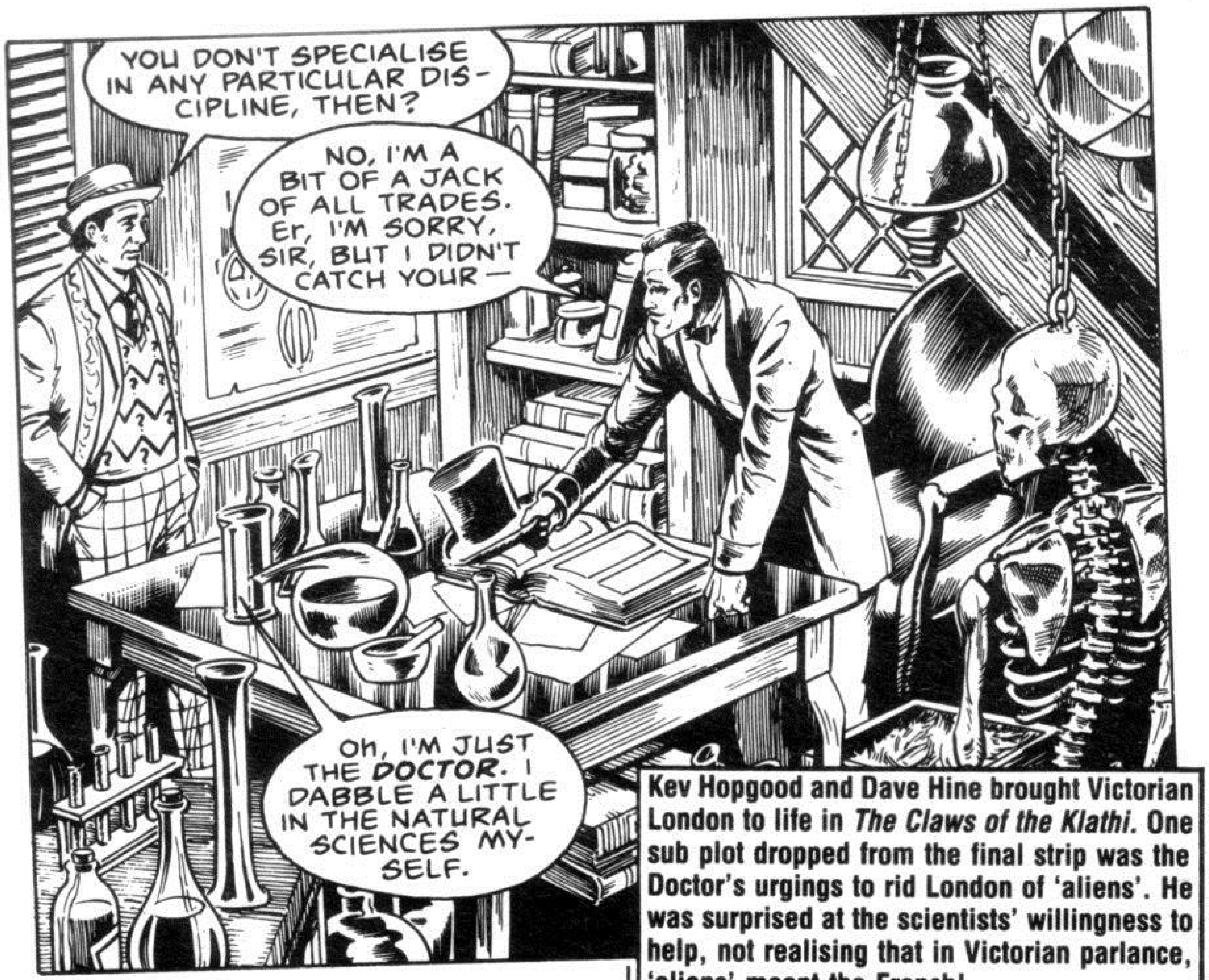
Endearing (or enduring) comic companion Frobisher, created by Steve Parkhouse and drawn by John Ridgway.

Frobisher was used to getting fan mail, as seen below!


PLEASE! PLEASE! PLEASE!
Get rid of that stupid penguin,
it realy get's on my nerves every
time I read the comic strips,
espesially when he calls the Doctor
Doc! its so stupid. I know sometimes
it's Peri and Frobisher but it
can never be just Peri. It's either
just Frobisher or Frobisher and
Peri why, why can it never be just
be Peri, I hate it.
PLEASE! Get rid of him.


WE'LL GO THIS WAY. IT'S A SHORT CUT.
WAUKK!
WELL, IF YOU LIKE, BUT GIVEN THE CIRCUMSTANCES I'D JUST AS SOON RUN, IF IT'S ALL THE SAME TO YOU!

Inside the TARDIS, as visualised by John Ridgway from *Changes* by Grant Morrison.


YOU DON'T SPECIALISE IN ANY PARTICULAR DISCIPLINE, THEN?
NO, I'M A BIT OF A JACK OF ALL TRADES. Er, I'M SORRY, SIR, BUT I DIDN'T CATCH YOUR —
Oh, I'M JUST THE DOCTOR. I DABBLE A LITTLE IN THE NATURAL SCIENCES MYSELF.

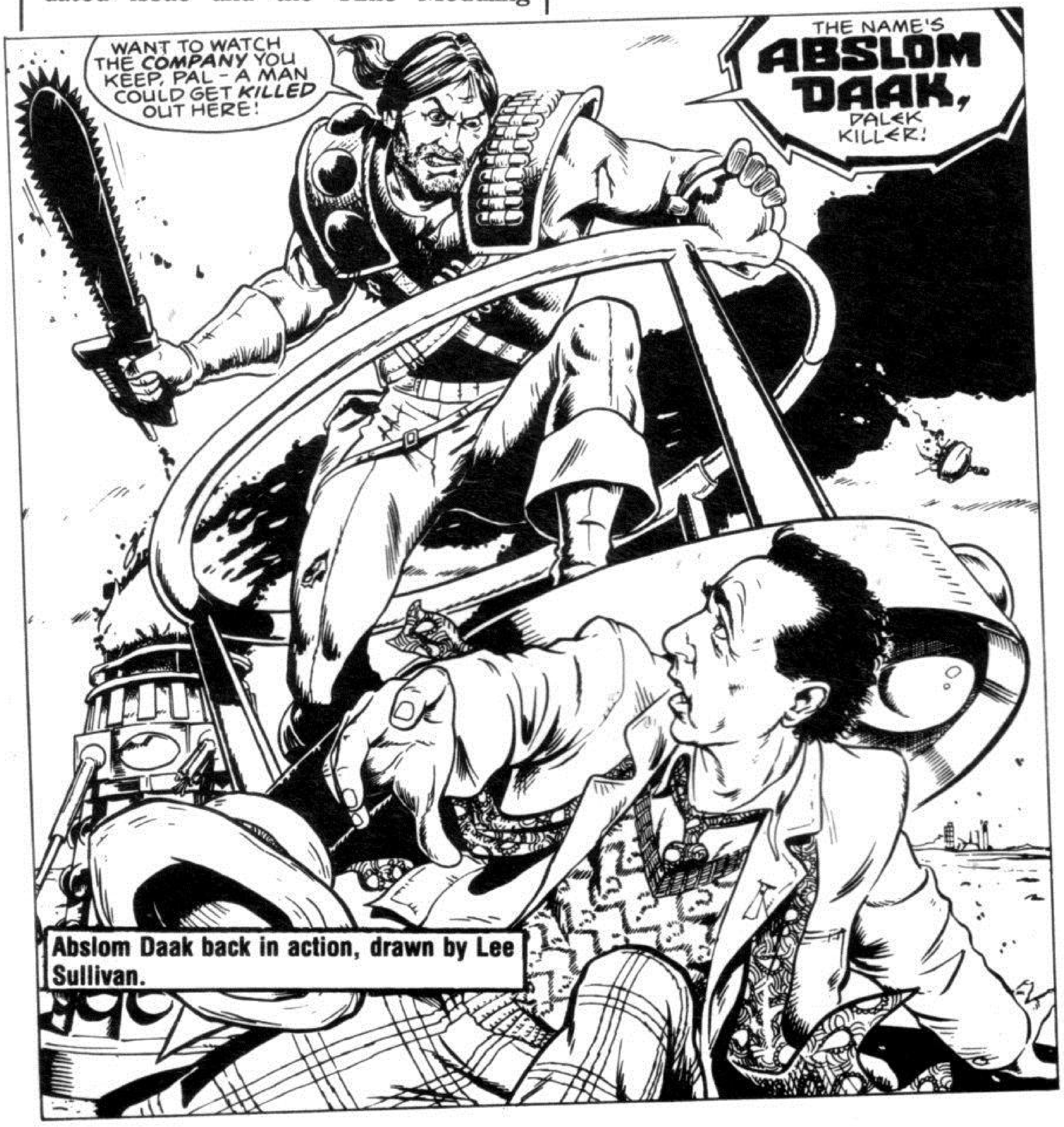
Kev Hopgood and Dave Hine brought Victorian London to life in *The Claws of the Klathi*. One sub plot dropped from the final strip was the Doctor's urgings to rid London of 'aliens'. He was surprised at the scientists' willingness to help, not realising that in Victorian parlance, 'aliens' meant the French!

Sleeze Brothers mini-series, but the launch of that title was unavoidably delayed.

One of the most endearing aspects of the strip – apart from its general disregard for human life – was the artistic jam of Lanning, John Higgins, Kev Hopgood, Dougie Braithwaite and Dave Elliot.

The idea had never been tried on a *Who* strip before, and the combination of the Sleeze Brothers, an April cover-dated issue and the Time Meddling Monk proved too hard to resist. (This story was quickly followed by an interview with Frobisher in **Issue 148**, that issue actually on sale in April in Britain. It may have been foolish, but Colin Baker, Steve Parkhouse and John Ridgway all participated in the plot to bring the comic companion to further life.)

Invaders from Gantac quickly followed, written by Alan Grant, more commonly associated with Fleetway's *2000AD* title, for whom he writes Judge Dredd, Judge Anderson and Strontium Dog. Alan agreed to write the story because, apart from the money, he was interested in seeing how he would react to the Doctor's character. The invasion theme was popular – in keeping with the tv series, there's nothing worse than the prospect of an alien in your toilet, even if it's in a comic. The tramp who appears in the story, Alex Trench, takes his name from a pseudonym of Alan's from his early days on *2000AD*. The actual pseudonym is Alec Trench, but Alan changed it to avoid copyright problems with Fleetway and the mighty Tharg.


WANT TO WATCH THE COMPANY YOU KEEP, PAL - A MAN COULD GET KILLED OUT HERE!
THE NAME'S ABSLOM DAAK, DALEK KILLER!

Absiom Daak back in action, drawn by Lee Sullivan.

NEMESIS OF THE DALEKS

Following a text story by Dan Abnett with illustrations by Gerry Dolan, the latest strip to hit **DWM** has been *Nemesis of the Daleks*. As anyone with half an ounce of intelligence will have gathered, Abslom Daak has made his (final?) return to **DWM** after a gap of approximately nine years, in an epic story plotted by Richard Alan and scripted by Steve Alan.

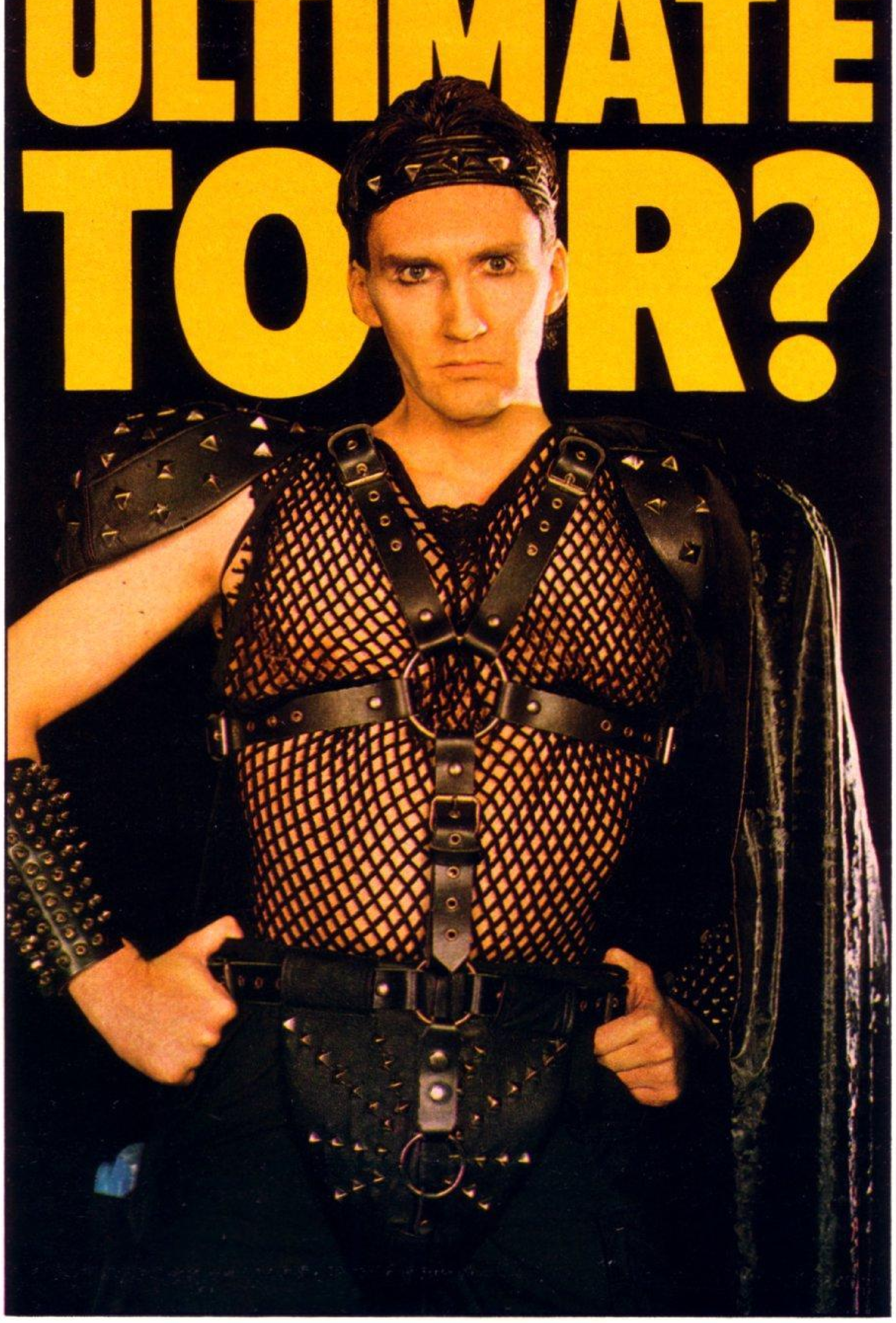
After deciding to base his Daleks on the television versions, Lee only had problems with Abslom Daak, Dalek Killer himself. Although a fan of the Magazine as well as the series, Lee had missed the Daak/Star Tigers stories the character had originally appeared in, which meant he had to hunt them down for reference. He successfully managed to retain the original visual dynamism brought to the character by Steve Dillon and Dave Lloyd.

The future of the strip is one undergoing more changes as **DWM** develops. *Stairway to Heaven,* plotted by radio script writer Paul Cornell, follows next month, combining the talents of Gerry Dolan and Dave Elliot. It also sees the start of John Freeman's editing of the strip, taking over from Richard Starkings. Following that, John Ridgway will have a five-month stint on the title and the future of the strip still looks solid as the Magazine heads into the Nineties. *Train Flight,* now destined to begin in **Issue 159**, will also feature Sarah-Jane Smith as a temporary companion, while Ace is stepping on butterflies in the Cretaceous period.

In the last year, **DWM** has begun to feature illustration work from a variety of artists alongside an increased number of photographs from an equally varied number of sources. *Nick's View* and the continuing presence of Tim Quinn and Dicky Howett's *Doctor Who?* are part of the Magazine's attempts to gear its comic output towards a more diverse approach, which can only grow as the television series marches irrevocably towards its thirties. ◆

Alphabetical thanks go out to: Mick Austin, John Freeman, Alan Grant, Mr. Parallelogical (without whom . . .), Steve Parkhouse, John Ridgway, Lee Sullivan (again). Special thanks to: Ian Blackeby at WEA for dates, Captain Redeye for services rendered, Philip Bond for the hell of it, May Starey – just like Heaven – and Mark Steward for twenty years or more.

LAST WORD ON THE ULTIMATE TOUR?



With *Doctor Who: The Ultimate Adventure* awaiting news for a still hoped for tour of New Zealand next year, David Banks gives *DWM* his own unique insight into the running of the British tour . . .

Monday 27 February 1989. Dean Street Synagogue. First day read-through. Everybody who is anybody is in attendance – Producer Mark Furness, Creative Consultant John Nathan-Turner, Writer Terrance Dicks, Musical Director Steve Edis, Costume Designer Yvonne Milne, even Julie Dixon from BBC Enterprises.

All this makes the poor actors even more nervous. Jon Pertwee's reading of the Doctor, however, is authoritative, funny, intelligent, the voice familiar and magnetic. "Califraginite borogradium terminal" and "reverse the polarity of the neutron flow" trip lightly off his tongue.

Director Carole Todd tells us that this is a serious production. "Of course, it's going to be fun – I hope! – and we'll all crack up when you have to pretend to be Daleks without benefit of casings. *But* there'll be a lot of young kids out there – and not so young – who believe in it. They've come along for the magic – and that's what we're going to give them."

Challenging words, but she keeps us to them. Over the ensuing weeks, she spares none of us. There is a fine line between acceptable high camp and unacceptable easy jokes at the expense of the show. For example, there are ways, and ways, of brandishing a sucker. Dalek suckers can be extraordinarily expressive – as the actors are quick to discover. Pathos, obedience, ribaldry – all can be encompassed at the flick of a well-timed wrist. Under Carole's careful eye, we discover where the line is drawn.

John Nathan-Turner asks me to keep an eye on how the Cybermen develop. He wants consistency with the tv series. Reluctant to tell the actors 'how to do it', I answer their questions and lend them videos of the recent stories. They also read the *Cybermen* Cyberbook. Oliver Grey, a former Philosophy of Mind student before he took up the more serious occupation of playing Cybermen, asks particularly penetrating questions. We have endless discussions and often have to be told to shut up while rehearsals are in progress.

Two videos are provided by Mark Furness. *Day of the Daleks* is a help (though Jon thought it very silly when filming it: "Two Daleks trundling up the drive of this stately home and they have the immortal lines, 'Surrender! We have you surrounded.'") Revenge of the Cybermen is less helpful. It takes some days to persuade our Cybermen that hands on hips and mid-Atlantic accents are not current Cyber traits.

CYBER-VIEWS

Terrance Dicks admits to me that – unlike Eric Saward – he has never been particularly excited by Cybermen. In fact, on *The Five Doctors,* it was only

Eric's enthusiasm that made it a Cyberman story. Without such 'encouragement' on *The Ultimate Adventure,* Terrance looks to the Daleks to carry the show. Cybermen are merely pawns in the Daleks' game.

Apart (in my biased view) from his treatment of Cybermen, and perhaps an over-generous number of scenes, that old Dicks magic has certainly been worked again: take three illusions (a decapitation, a vanishing and a levitation), add two companions (Jason Donovan and Kylie Minogue?), use Cybermen and Daleks, write for Jon Pertwee's Doctor, mix well with laser effects and garnish with songs. The ingredients were given but the brew was all his own.

Terrance is a familiar and encouraging presence during rehearsal. He is quick to rewrite passages that cause obvious difficulty, polite but tenacious in defending those he feels should stay. I get through much Tipp-Ex, writing in the revisions – especially for the Doctor. If I am to understudy this part, I want to get it right.

Thursday 23 March. Wimbledon opening should be a preview. In fact, both weeks at Wimbledon should be previews. The fans would still pack the house out, but there would be more excuse for the current tackiness of the production. The first night seems everlasting. Jon walks urbanely through it all, but even he does not escape unscathed.

He takes his place for what he thinks is his final interview with the Emperor Dalek. The lights come up. On stalks the Cyberleader to announce, "The Doctor has escaped." Jon takes the hint and leaves the stage.

One feature of the show is that all Dalek and Cybermen voices are taped. Give the wrong cue and, unlike most actors, they will not get you out of the fix. In the real Emperor Dalek scene, Jon forgets the line, "So they're no more than handy scapegoats?" and goes on to ask, "What happens now?" The Emperor Dalek answers inscrutably, "Precisely, Doctor." As Jon discovers, there's no answer to that.

Major difficulties lie with sets and the numerous scenes. The following Tuesday afternoon, changes are made to address these problems. Instead of three TARDIS's, only two will be used. Several scenes are cut and extra lines put in to cover the lengthier scene changes.

That evening is probably the most shambolic of the whole run. Having just about mastered the show the way it was, everybody involved – actors, stage hands, lighting, sound and laser technicians – have to struggle to remember the new way of doing things. The show almost falls apart.

Rebecca Thornhill (who played Crystal) and Cyberman at the first press call for *The Ultimate Adventure.* Photo: John Freeman.

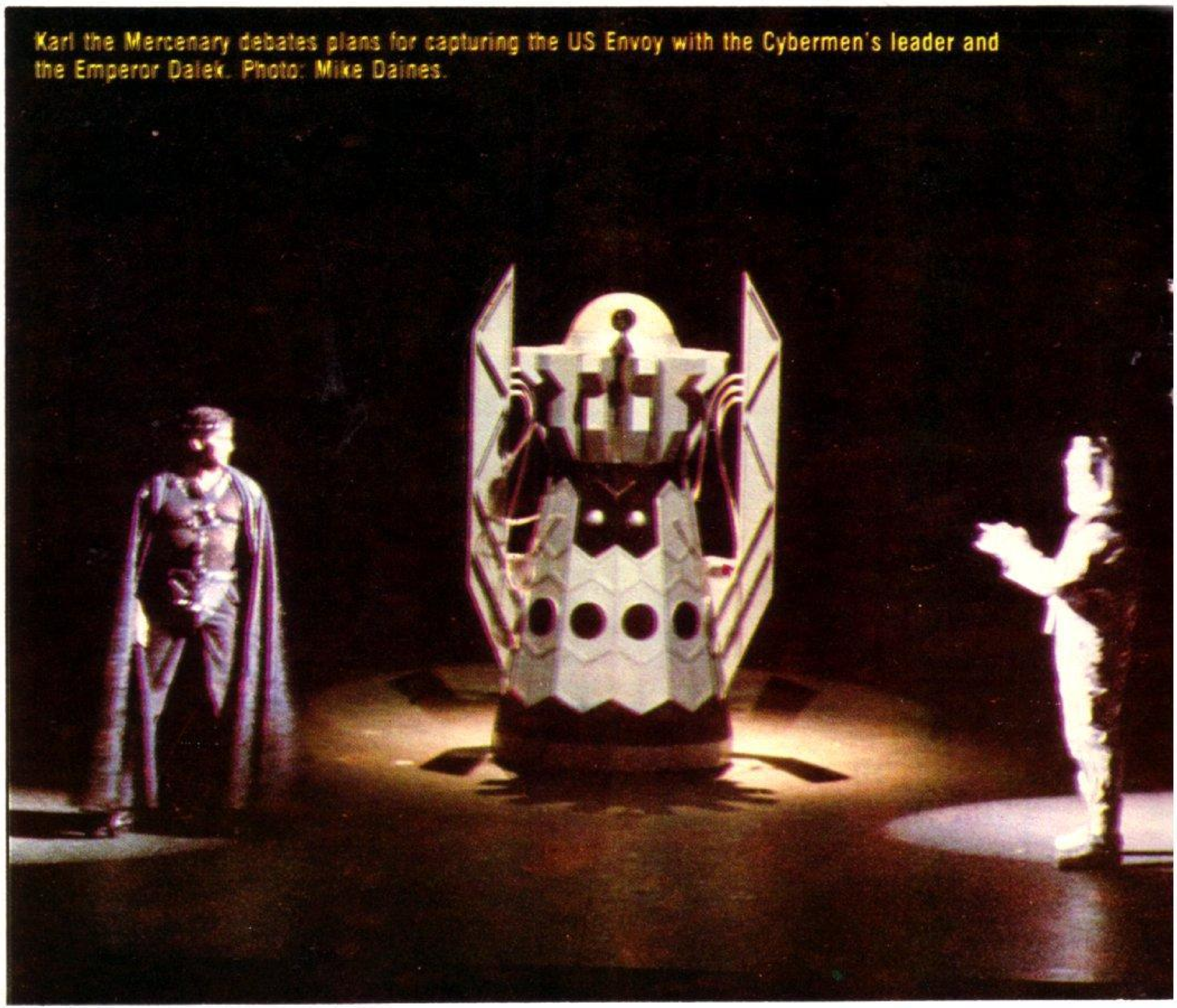
Colin Baker happens to be in that night. He might take over from Jon halfway through the tour and he wants to see what he's letting himself in for. That night almost persuades him not to do it. I explain the difficulties we are under. He quite reasonably points out that if the show is so technically demanding, every Monday might involve similar chaos.

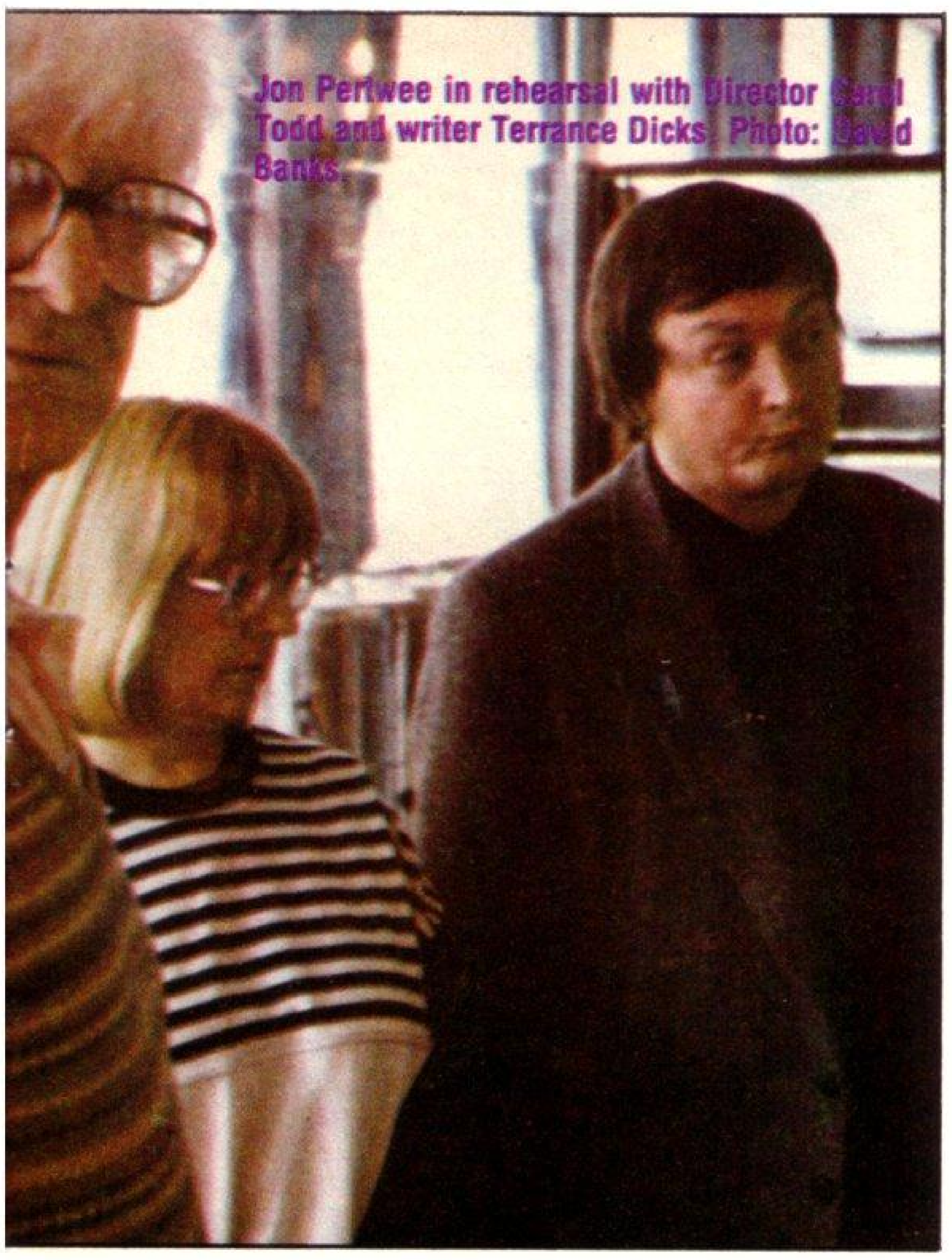
Fortunately, his view is unduly pessimistic. In Aberdeen and Liverpool we are still testing the water. But by Mold we feel we are starting to get somewhere. A smaller theatre, it packs out and reactions are enthusiastic. Jon is by now on top form and is discovering ever greater opportunities for humour and pathos.

Birmingham is good, too. We are drawing capacity audiences and they are loving it. Jon is pacing himself well. I have given up the idea of going on as the Doctor.

UNPREDICTABLE AS EVER, DOCTOR . . .

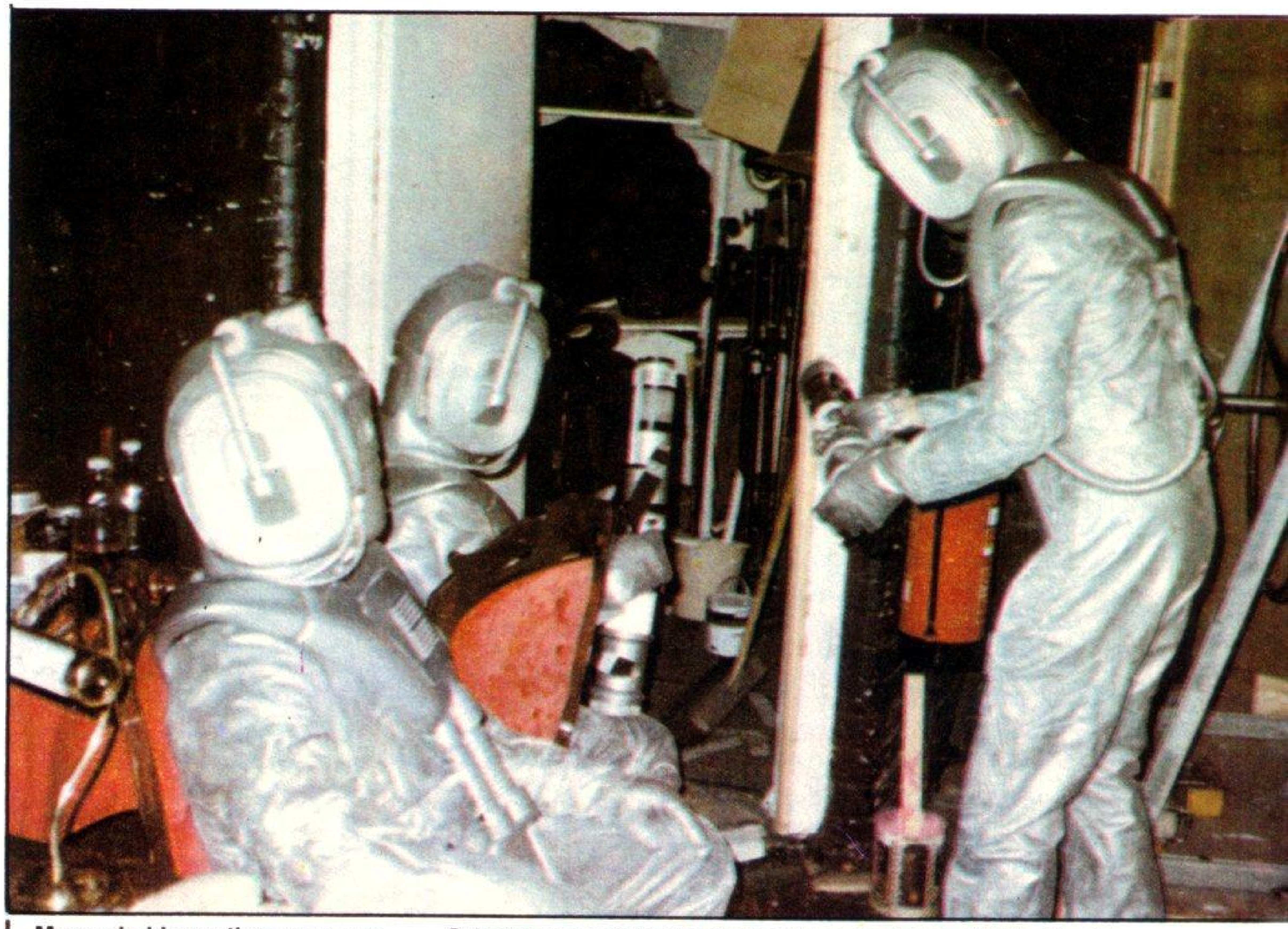
Theatre is never predictable – that's what makes it special. During the mid-week matinee, after the Doctor disposes of a couple of Daleks by spraying them


Karl the Mercenary debates plans for capturing the US Envoy with the Cybermen's leader and the Emperor Dalek. Photo: Mike Daines.



Jon Pertwee in rehearsal with Director Carol Todd and writer Terrance Dicks. Photo: David Banks.

Groucho the Dalek: Graeme Smith, Rebecca Thornhill and Stephanie Colbourn (Zog) seem amused that the five Dalek casings were labelled after the five Marx brothers for easier identification! Photo: David Banks.



My gun's bigger than your gun . . . Cybermen await their cue to storm on stage. Photo: David Banks

with super-cooled carbon dioxide, I ask, "What is that stuff?" "Carbon monoxide," he answers (quite normal – he often says this). Then, as he displays the canister it goes off and sprays me full in the face. Icicles hang from my eyebrows. Everyone is laughing uproariously – the audience, Jon, me. "It's certainly very effective," I extemporise through numbed lips.

Jon returns to the script. "Daleks can't stand cold," he says. "Good job the Mercenaries can!" I respond – with feeling.

The Saturday matinee provides the ultimate in the unexpected. Jon falters mid-speech. It's a packed house, many of them fans. After a long pause, he turns to the audience, apologises and walks off.

Chris Boyle, the Company Manager, comes up to me and says, "You're on. We'll go again from the top." Strangely calm, I climb out of Karl's sex gear – black string vest and studded leather straps – and put on the baggy suit, Greenpeace t-shirt and brown felt hat. "This is it," I murmur to my reflection, removing Karl's evil black eye make-up. I step on stage as the Alternative Doctor, the eleventh actor to play the part.

The following Monday in Bristol Jon is back, rested and raring to go.

There are still adjustments to be made to the show. At Basildon, eight weeks into the run, Carole supervises changes to the songs. There's also an attempt to make the Cybermen more chilling and powerful.

We re-work the first night-club scene to demonstrate Cyber invulnerability. The Cyberman (Wolf Christian) strides towards the Envoy's bodyguard (Debbie Hecht). The bodyguard pumps bullets into the Cyberman's chest. The Cyberman keeps on coming, grabbing the bodyguard's throat, lifting the man off his feet. There is a scream and the bodyguard is thrown lifeless to the floor.

Unfortunately, this scenario is not compatible with the placing of the laser cage and has to be dropped.

The weeks speed by. During the day, I am either rehearsing *Talking To John* or working with Jeremy Dunn, the sound engineer, on the second of the ArcHive Tapes – *The Early Cybermen.* There is no time to anticipate the evening performance – an invaluable aid in trying to keep it fresh.

ENTER COLIN, STAGE RIGHT

In no time at all Jon is leaving and Colin taking over. Having seen the show in happier circumstances on tour, Colin's

▲ **Altogether now: the cast of *The Ultimate Adventure* pose with Colin Baker.**

decided to do it. He has about 20 hours to rehearse the part.

Colin is the ideal company member, determined that no-one should feel left out – including himself. Aware that comparisons will be made between him and Jon, on-stage and off, he nevertheless succeeds in making the part his own and in bringing new vitality to the company. We're approaching our hundredth performance.

Like Jon, it is a few weeks before Colin is entirely happy in the role. Describing the TARDIS, he announces to a puzzled Crystal, "It's bigger on the outside than it is on the inside." But his ebullient, improvisatory style wins admirers – especially among dedicated fans who come again and again to catch some of Colin's more inspired witticisms.

To counteract Dalek brainwashing, Jon sang his Venusian Lullaby. Colin usually hums a mystic mantra learnt from an ancient swami who dwelt by his own sacred river: "Surely you've heard of the famous Swami River!" There are many variants, always based on equally atrocious puns. My favourite is a song about Nellie – aunt to all the elves who dwell in the magical forest: "Surely, you've heard of Nellie, the Elf Aunt?"

HOUSE IN ORDER

Even now we are still aware of Carole's guiding vision – keeping the show tight and seriously tongue-in-cheek. Chris Boyle is her deputy-in-chief and keeps us firmly this side of that fine line.

When Chris Beaumont's ambitious Dalek is ordered out of the TARDIS by his superior, he demonstrates crestfallen-ness by dropping his sucker and skulking out. It gets one of the biggest laughs of the show but remains in the spirit of the piece. After all, a play in which the Doctor describes the Daleks as being equipped with "a lavatory plunger and an egg-whisk" cannot be taking its subject entirely seriously.

On the other hand (or should we say egg-whisk), the equivalent of two-fingered salutes are not helpful – on-stage, at least. Off-stage is a different matter. In fact, much creative activity goes on while actors and crew wait for their cues. Stage Carpenter Geoff Summerton bends a Dalek sucker back on itself, creating what he describes as "a circumcised Dalek". In such ways is vivid detail added to the corpus of *Doctor Who* mythology.

In Brighton (where Reeltime Pictures film me for the twentieth in their Myth Makers series) I find sunglasses which I think Karl might wear to the night-club – switched on, they display flickering red lights. Chris rules against them.

Though fans support us keenly throughout the run, in many places we are not the sell-out success one might expect. Edinburgh is our worst week. The Playhouse seats over three thousand. Fewer than that see it during the whole week. It is July and extremely hot. For poor Stephanie Colburn in her Zog outfit, it is torture. She never complains. After the second performance on Wednesday (fifty-six see the matinee), she and Troy perform the first *Talking to John* – happily, to a capacity audience.

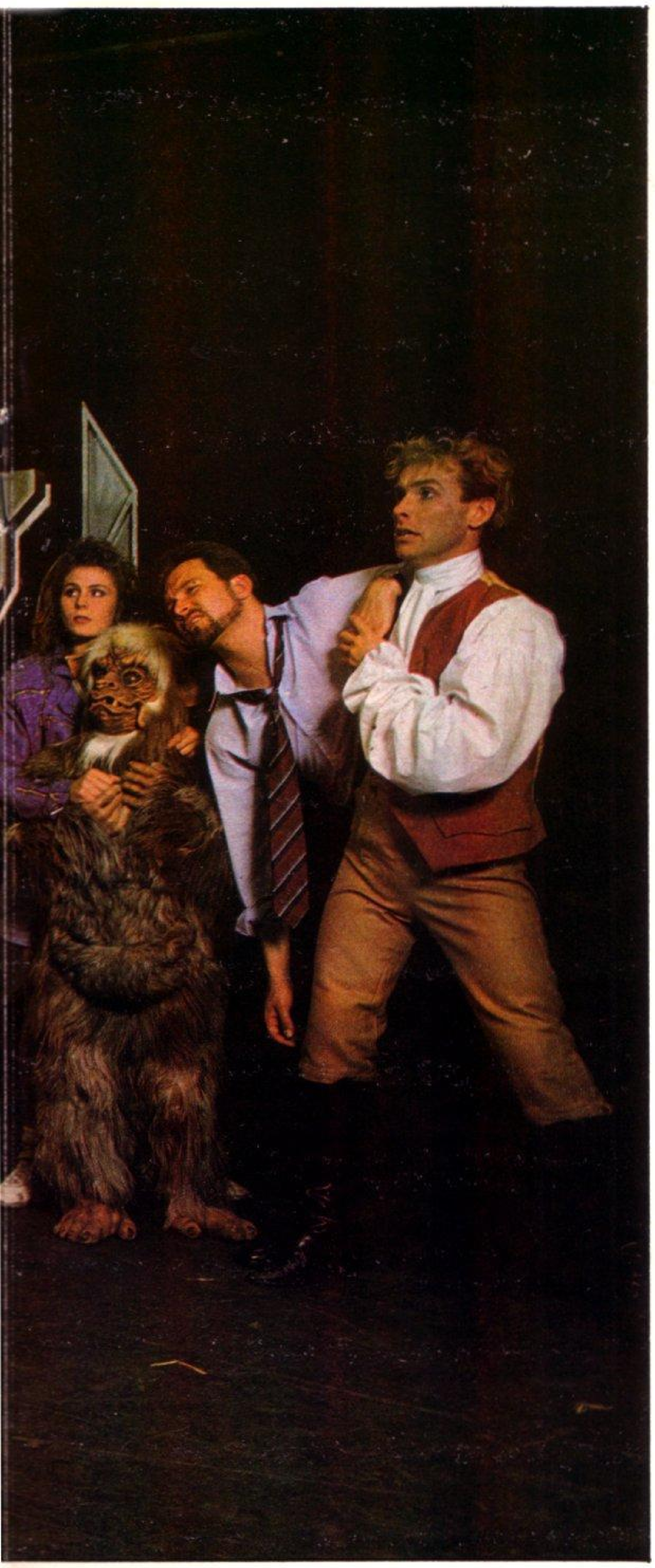
THE ULTIMATE INTERVIEW

Colin and I decide on a project – to interview each other on tape. Jeremy sets up in a function room at the Northampton Derngate. We talk for an hour around subjects that few people – fans included – have thought to ask about before. We call it *The Ultimate Interview.* It's a very open discussion. It will certainly raise a few eyebrows.

At Eastbourne, the crew don t-shirts which say "16 TO GO". The number is removable and reduces every day.

On the last Thursday ("3 TO GO"), we have a party. There's a grab-bag and appropriate presents for all. Many are t-shirts bearing witty slogans. I get a book on Sexual Mysticism.

Carole talks to me about *Aladdin,* the Christmas pantomime she's directing at Manchester. She'd like me to be the Chinese Emperor. Sylvester McCoy is the Slave of the Ring. I decide to do it.



Saturday 19 August. The last show is unexceptional – tight, disciplined, professional. Carole should be proud of us. There is also that uneasy mix of melancholy and euphoria which touches everyone at the end of a long run.

The set is dismantled for the final time, the costumes put away. We say our goodbyes and, one by one, depart. Most of us will never meet again. ***The Ultimate Adventure*** is finished. ◆

David Banks opens in Aladdin *on December 15 at the Palace Theatre, Manchester, with Sylvester McCoy. The next Cyberman ArcHive tape – The Cyber Nomads – is scheduled for release in January 1990, with the fourth tape following in March.*

THE ULTIMATE ADVENTURE

CAST:

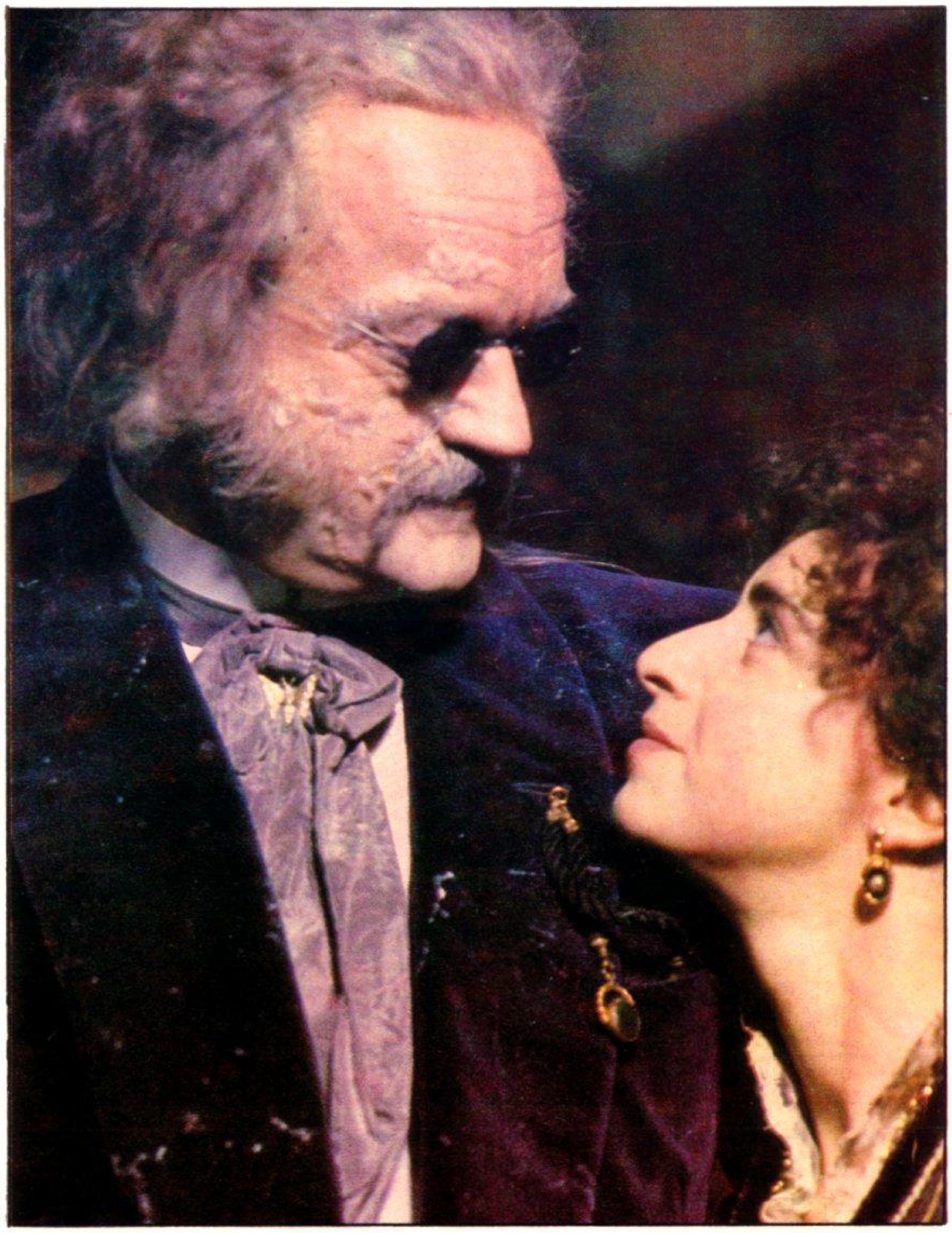
The Doctor: Jon Pertwee (to 3/6, ex 29/4), Colin Baker (from 5/6), David Banks (29/4); *Jason*: Graeme Smith (to 15/7, ex 22-23/4), David Bingham (21-23/4, from 17/7); *Crystal*: Rebecca Thornhill; *Delilah/Mrs T.*: Judith Hibbert; *Karl*: David Banks (ex 29/4), Chris Beaumont (29/4); *Cyberleader*: Wolf Christian) *Emperor Dalek*: Troy Webb; *Dalek Voices*: Chris Beaumont, Troy Webb; *U.S. Envoy*: Chris Beaumont (ex 29/4); *M.C.*: David Bingham (to 15/7, ex 21-23/4), Oliver Gray (from 17/7); *Envoy's Wife*: Claudia Kelly; *Bell Boy*: Stephanie Colburn; *U.S. Bodyguards*: Troy Webb, Deborah Hecht; *Mercenaries*: Terry Walsh (to 24/6), Alison Reddihough, Gavin Warwick, Oliver Gray (26/6 to 15/7), Gavin Warwick (from 17/7); *Cybermen*: Paula Tappenden, Oliver Gray (to 24/6), Gavin Warwick (from 17/7); *Cybermen Voices*: Oliver Gray; *Insect Men*: Claudia Kelly, Troy Webb, Alison Reddihough; *Zog*: Stephanie Colburn; *Waitress*: Deborah Hecht; *Ant-Person*: Claudia Kelly; *Martial Arts Mercenary*: Troy Webb; *Vervoid*: David Bingham (to 15/7, ex 22-23/4), Gavin Warwick (from 17/7); *Chicken-Headed Alien*: Paula Tappenden; *Hairy Alien*: Chris Beaumont (ex 29/4); *Draconian*: Wolf Christian; *Daleks*: David Bingham (to 15/7, ex 21-23/4), Oliver Gray, Troy Webb, Deborah Hecht, Gavin Warwick (from 17/7); *Chief Dalek*: Paula Tappenden; *Dalek Scientist*: Chris Beaumont; *Executioner*: Alison Reddihough; *Execution Victim*: David Bingham (to 15/7, ex 21-23/4), Gavin Warwick (from 17/7); *Duelling Guards*: Terry Walsh (to 24/6), Wolf Christian, Oliver Gray (from 26/6); *Ragamuffin*: Claudia Kelly; *French Women*: Paula Tappenden, Deborah Hecht, Judith Hibbert; *French Men*: Chris Beaumont, Troy Webb, Oliver Gray (to 26/6), David Bingham (to 15/7, ex 21-23/4), Gavin Warwick (from 17/7); *P.A. Voice*: Oliver Gray; *Customers*: Wolf Christian, Claudia Kelly, Troy Webb, Paula Tappenden, Oliver Gray (to 15/7), Alison Reddihough, Gavin Warwick (from 17/7).

CREDITS

Written by Terrance Dicks. Daleks created by Terry Nation. Music composed by Steve Edis. *Business is Business* and *Sky High* lyrics by Carole Todd and Steve Edis. Fights staged by Terry Walsh. Costume design: Yvonne Milnes. Sound by Stage Electrics. Flying by Foy. Lighting by Chris Boyle. Laser Design: Steve Playford. Orchestra Manager: Bill Occleshaw. 'Zog' and 'Ant Creature' Masks by Susan Moore, Stephen Mansfield and Clare Pratt. Cybermen supplied by Derek Handley. Settings built by Suffolk Scenery. Designed by Paul Staples. Creative Consultant: John Nathan-Turner. Directed by Carole Todd.

SEASON 26 FOCUS

IAN HOGG



Ian Hogg as Josiah Samuel Smith with Katherine Schlesinger (Gwendoline). Photo © BBC.

"Man is not the only creature who longs for success and high endeavour . . ."
– Charles Darwin

Many people thrust onto stage or screen never expected to end up there, but for Ian Hogg, who played Josiah Smith in *Ghost Light,* it seems it was a life-long vocation. He predicted his future talents at an early age: "I never, ever wanted to be anything other than an actor. My father's a doctor and I scared the living daylights out of him by announcing I wanted to act. I knew nothing about actors, apart from some frightening tales of rather strange, lascivious, licentious, vagabond creatures."

At 17, Ian Hogg enrolled on a short acting course, and through the encouragement of impressed professionals, went on to take a full three-year course at the Central Drama School in London. Faced with parental discontent over his choice of work, Hogg decided to proceed as planned. Inspiration and motivation to continue came from seeing Sir John Gielgud in *Much Ado About Nothing.* The play was a revelation to Hogg. "I remember leaving the theatre and saying, 'If I can make people feel as good as I feel now, there's nothing disreputable about acting.'"

Years perfecting his craft at the Royal Shakespeare Company followed. Colleagues included luminaries such as director Peter Brook and actor Paul Schofield. Leading roles were soon being offered, culminating with the title role of *Coriolanus* at Stratford. Televisual performances soon followed: "If there are files on actors at the BBC, I was under 'R.S.C. Actor; verse speaking, no parts after nineteenth century'. I must have done about four programmes that were in the twentieth century!"

Numerous roles in the staple diet of classic serials were forthcoming; *Lorna Doone, David Copperfield, Bleak House* and *Churchill's People,* to name but a few. "I was set with an exact kind of casting; bearded, hairy Renaissance roles. In a way, *Ghost Light* was a return to that kind of role for me."

A guest role in *Softly, Softly: Task Force* and Hogg's only other venture into the world of fantasy, led to being offered the role he is now widely recognised for.

"I did a thing called *Boogie Outlaws,* which was done in Birmingham; a very strange three-part mini-series. I played a very hairy pop impresario with a fondness for chickens and kidnapping pop groups; a weird, slightly pathological character. After filming, about a month went by when suddenly out of the blue, my agent called and told me the producer, Leonard Lewis, wanted to have lunch with me.

". . . Now that's a good sign. If a producer asks you to his office, you just join a line and become part of a queue. Lunch is different; unless you really mess up the meeting you've got what's on offer." Lewis had worked on the same episode of *Softly, Softly* as Hogg and remembered him when it came to casting the lead role in *Rockliffe's Babies.*

Two seasons followed, with a final third series changing title to *Rockliffe's Folly.* Although Hogg agreed to do just the proposed trio of series, he found the character was revitalised and renewed for him in the final stories. "What I liked about Rockliffe was that chinks of romanticism were emerging from someone who was not a very attractive man. At least I didn't think he was; in the final series he had a dream of finding a barn in the countryside and living out a peaceful life. He had an independent kind of eccentricity; they could have taken the character anywhere. He was self-motivated, like an improvisation that takes off!" If the chance arose, Hogg would gladly play the character again. ►

Light confronts the Doctor and company. Left to right: John Hallam (Light), Sylvester McCoy (The Doctor), Sharon Duce (Control), Frank Windsor (Inspector Mackenzie) and Sophie Aldred (Ace). Photo © Steve Cook.

A long-time fan of *Doctor Who,* Hogg was intrigued by the script he was offered for the programme. "Marc Platt had written a script that was like a kind of Gothic horror story; there were style games going on – melodrama, humour, etc. I think the best kind of spy drama and Shakespeare share the same kind of thing. No matter how serious the situation, there was always a bubble about to burst; just round the corner there's a joke waiting to appear.

"The character of Josiah obviously wanted to evolve to reach the highest level of being he's capable of. It's a very serious and social thing – the accumulation of power for one person, and more. What's funny is that the acme of his desire is to become a Victorian gentleman who's going to take over the Empire.

This otherworldly insect has an imaginative mask of a Victorian intellectual. He's been studying very carefully and presses all the right buttons to gain esteem, but his mask keeps crumbling; you keep getting a floundering low-level creature. There's always this edge of a self-made man betraying himself by allowing his accent to catch up.

"He was an amalgam of Gothic romantics: figures that stalk through the Bronte novels, men like Rochester. That's Josiah's dream – to be like Rochester; a stern, successful Victorian. I kept thinking of *Dracula,* a Transylvanian gentleman during the day but at night he transforms into a demonic bat. Because of the decay and the eternal youth Josiah goes through, I also thought of *The Picture of Dorian Grey.*

"I thought of him in the beginning like a blind albino, a figure sensitised beyond repair. The transformations haven't adapted him properly. His ego was always testing himself out; he manages to convince Reverend Matthews that he's a self-taught and eminent naturalist. He tests to convince himself he's ready to meet Queen Victoria and carry out his plan. Satisfied that he can merge with normality he then handles what he inexorably knows; as we know our digestive systems, he knows there's another flake, a change, coming. He knows that beyond the change is an immense high; he collapses and everything goes wrong but if he can get through the transformation he'll be as high as a kite. I saw him as Coleridge at that point; he's taken his opium and is waiting to see Xanadu. Like that, Josiah emerges totally successful and feeling a new sensuality.

"Josiah had redeeming features; there was a very tender relationship with his ward, there was no reason to ridicule or torture her. I tried to bring out the image of someone trying to make himself better; not financially or physically, but to just become an enlightened man, a kind of Rudyard Kipling stereotype – The Victorian Ultimate!

"*Doctor Who* is almost rooted in two worlds; some are like a Grimm fairy tale and others are Gothic. *Ghost Light* is the latter."

The cast worked well together, mainly because they'd all worked with each other before, but Hogg feels Sylvester McCoy has a difficult job. "He's like the host of a dinner party, having to welcome different people to each one. I know from doing that on *Rockliffe* that it's by no means an easy task to carry off."

Having relished the role of principal villain – "It was a chance to occupy a big space and reach to the heights of Grand Guignol" – Hogg now finds himself working opposite Dracula himself, Christopher Lee, in his current role. "I'm in the early stages of doing a film called *Care of Time,* a thriller which will film in Norfolk and in Austria. After that; roll on Christmas!" ◆

Interview conducted by Adrian Rigelsford.

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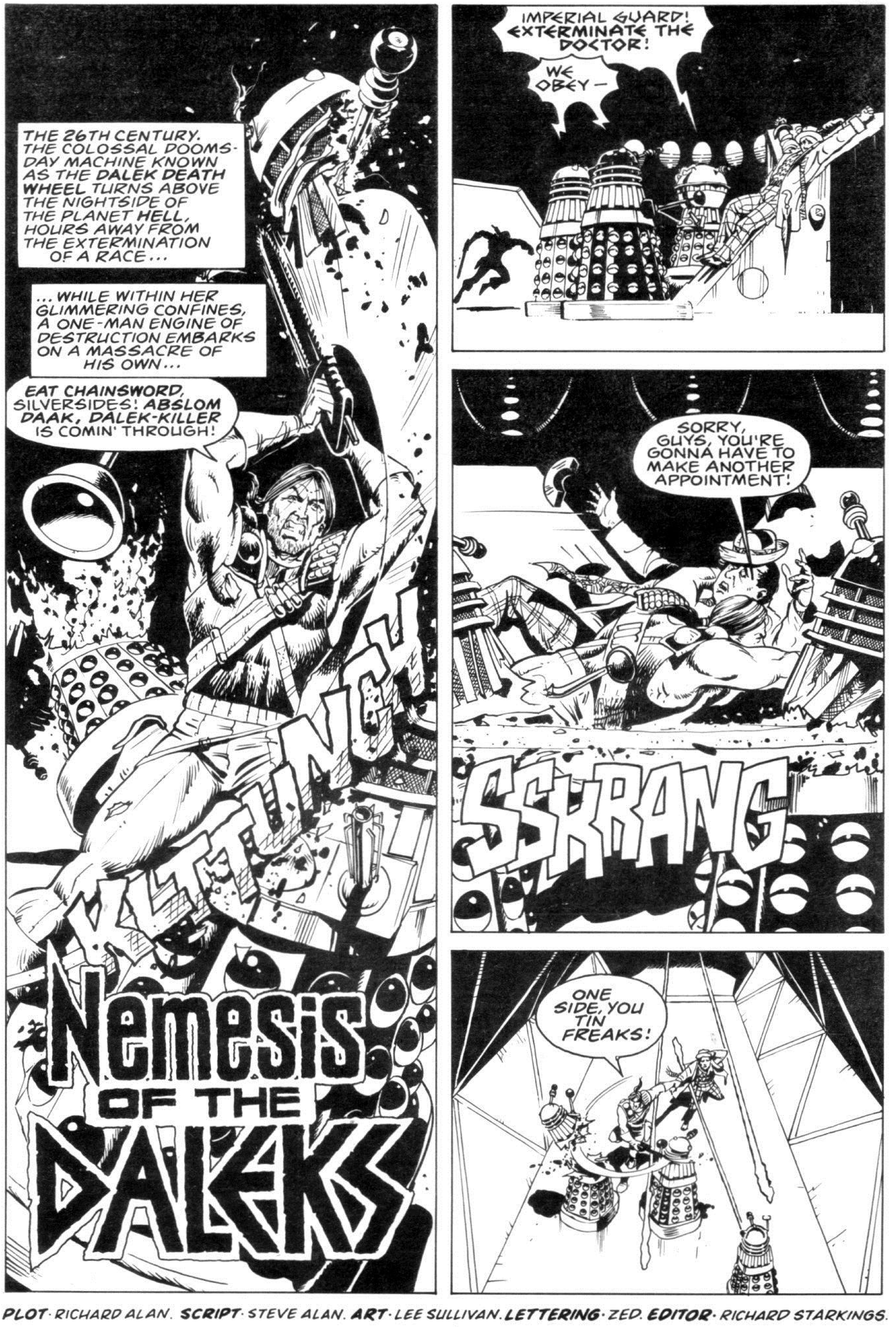
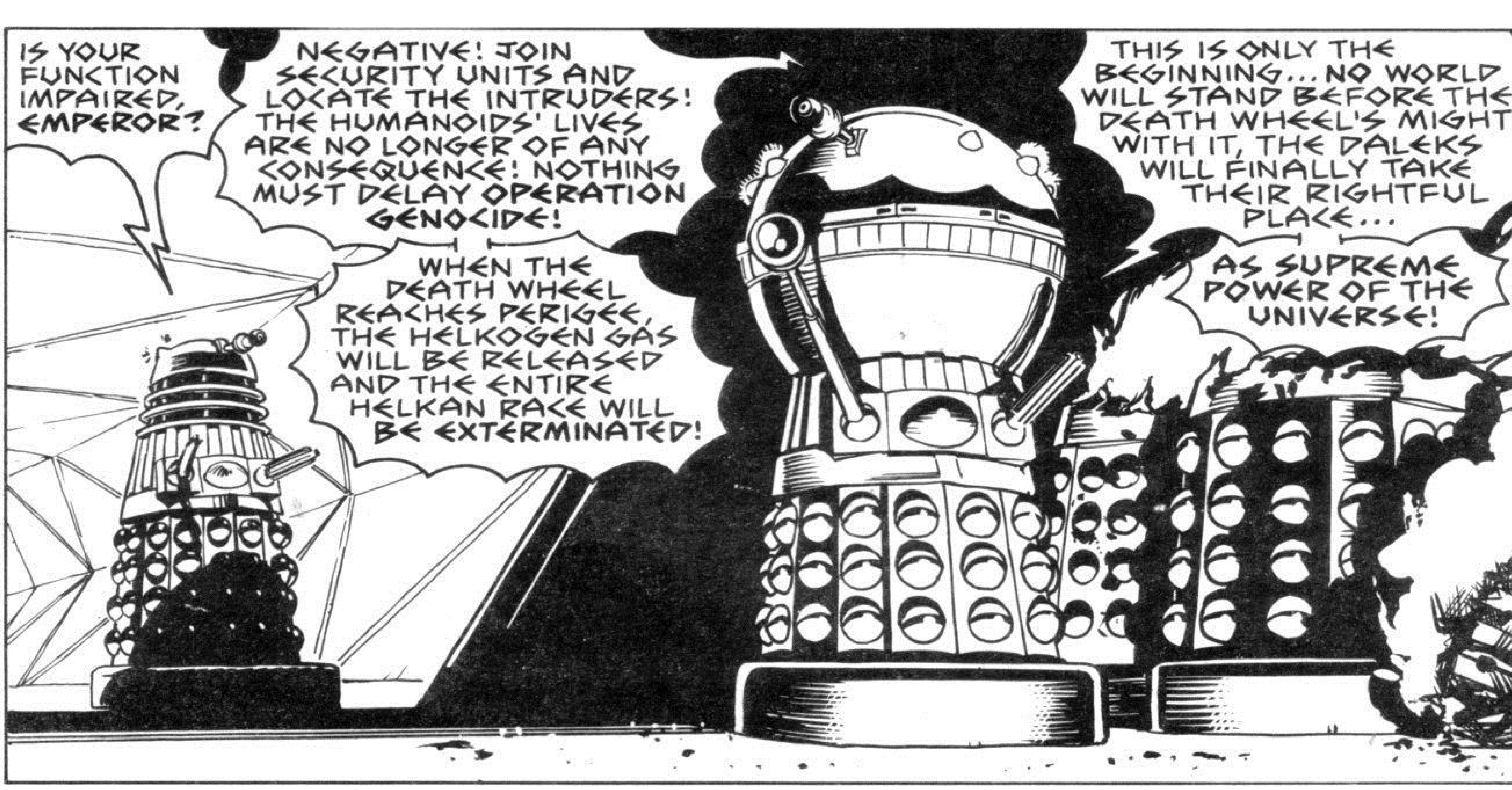

THE 26TH CENTURY. THE COLOSSAL DOOMSDAY MACHINE KNOWN AS THE DALEK DEATH WHEEL TURNS ABOVE THE NIGHTSIDE OF THE PLANET HELL, HOURS AWAY FROM THE EXTERMINATION OF A RACE...
...WHILE WITHIN HER GLIMMERING CONFINES, A ONE-MAN ENGINE OF DESTRUCTION EMBARKS ON A MASSACRE OF HIS OWN...
EAT CHAINSWORD, SILVERSIDES! ABSLOM DAAK, DALEK-KILLER IS COMIN' THROUGH!
KLTTUNCH
Nemesis OF THE DALEKS
IMPERIAL GUARD! EXTERMINATE THE DOCTOR!
WE OBEY —
SORRY, GUYS, YOU'RE GONNA HAVE TO MAKE ANOTHER APPOINTMENT!
SSKRANG
ONE SIDE, YOU TIN FREAKS!

PLOT· RICHARD ALAN. **SCRIPT**· STEVE ALAN. **ART**· LEE SULLIVAN. **LETTERING**· ZED. **EDITOR**· RICHARD STARKINGS.


IS YOUR FUNCTION IMPAIRED, **EMPEROR**?
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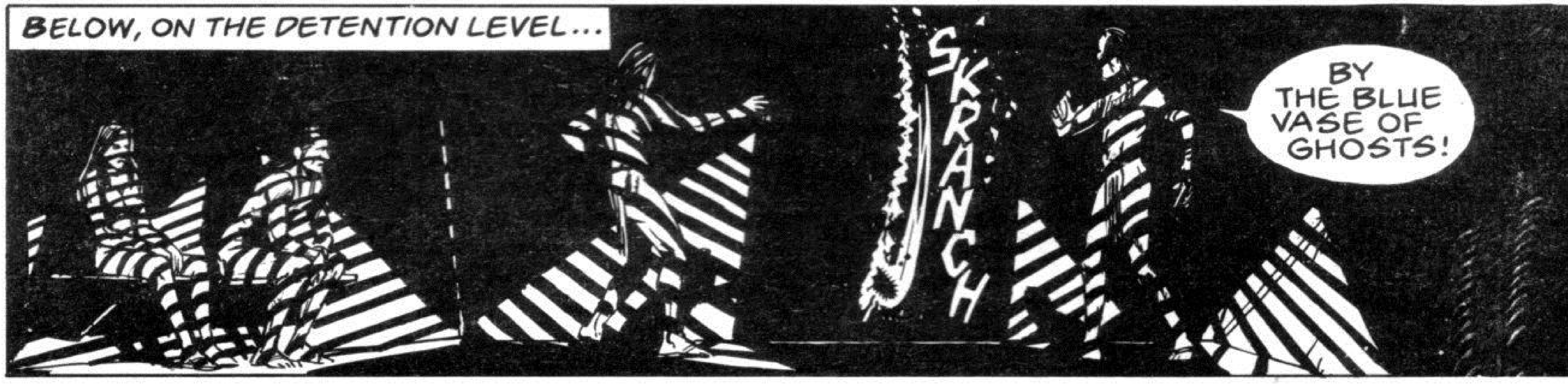
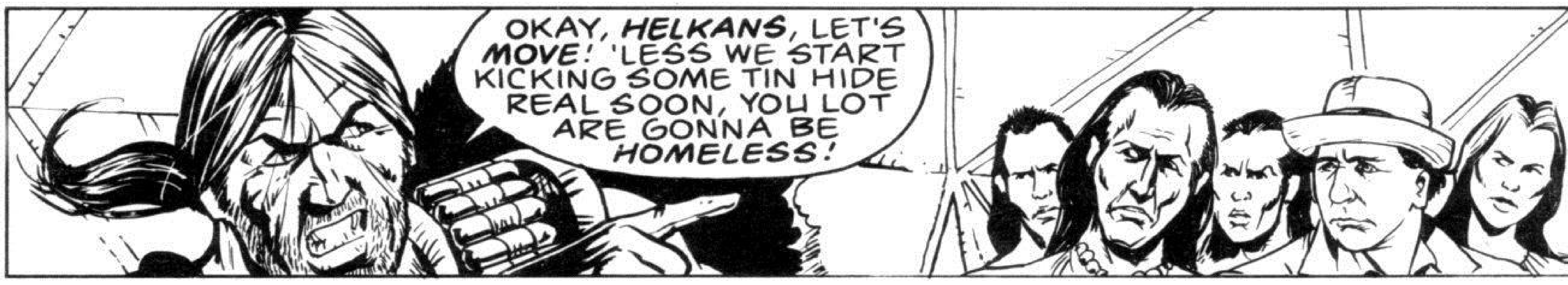
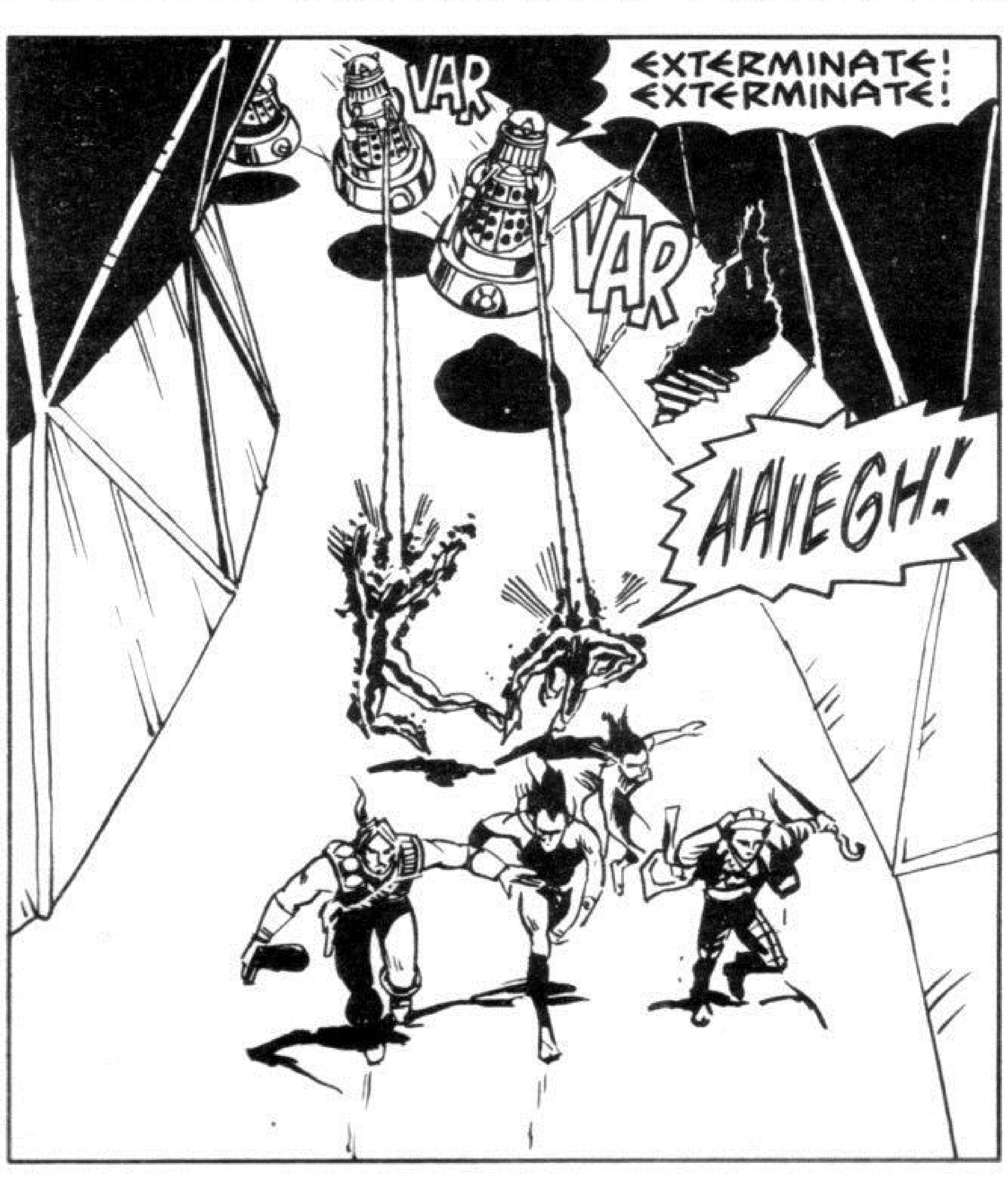
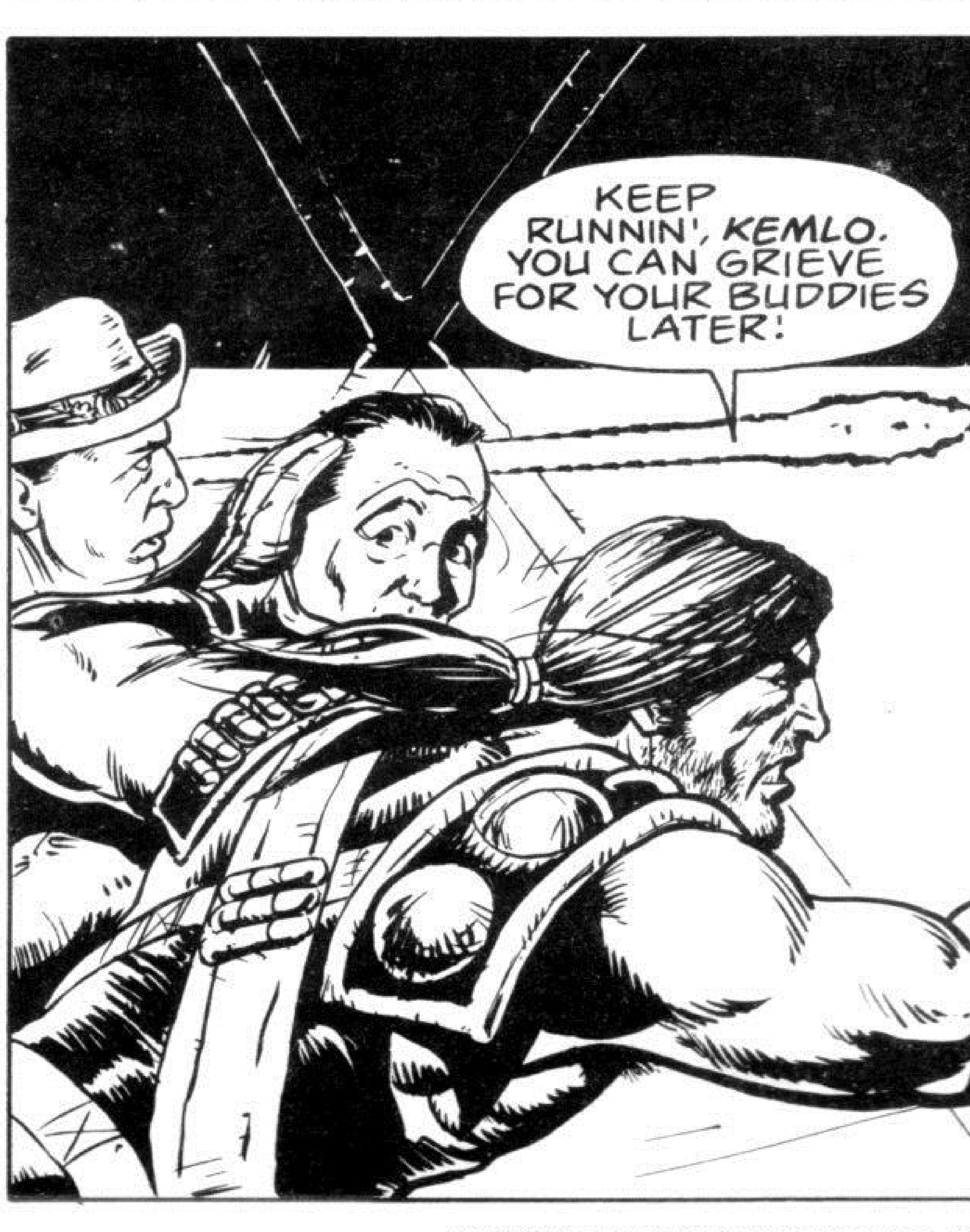
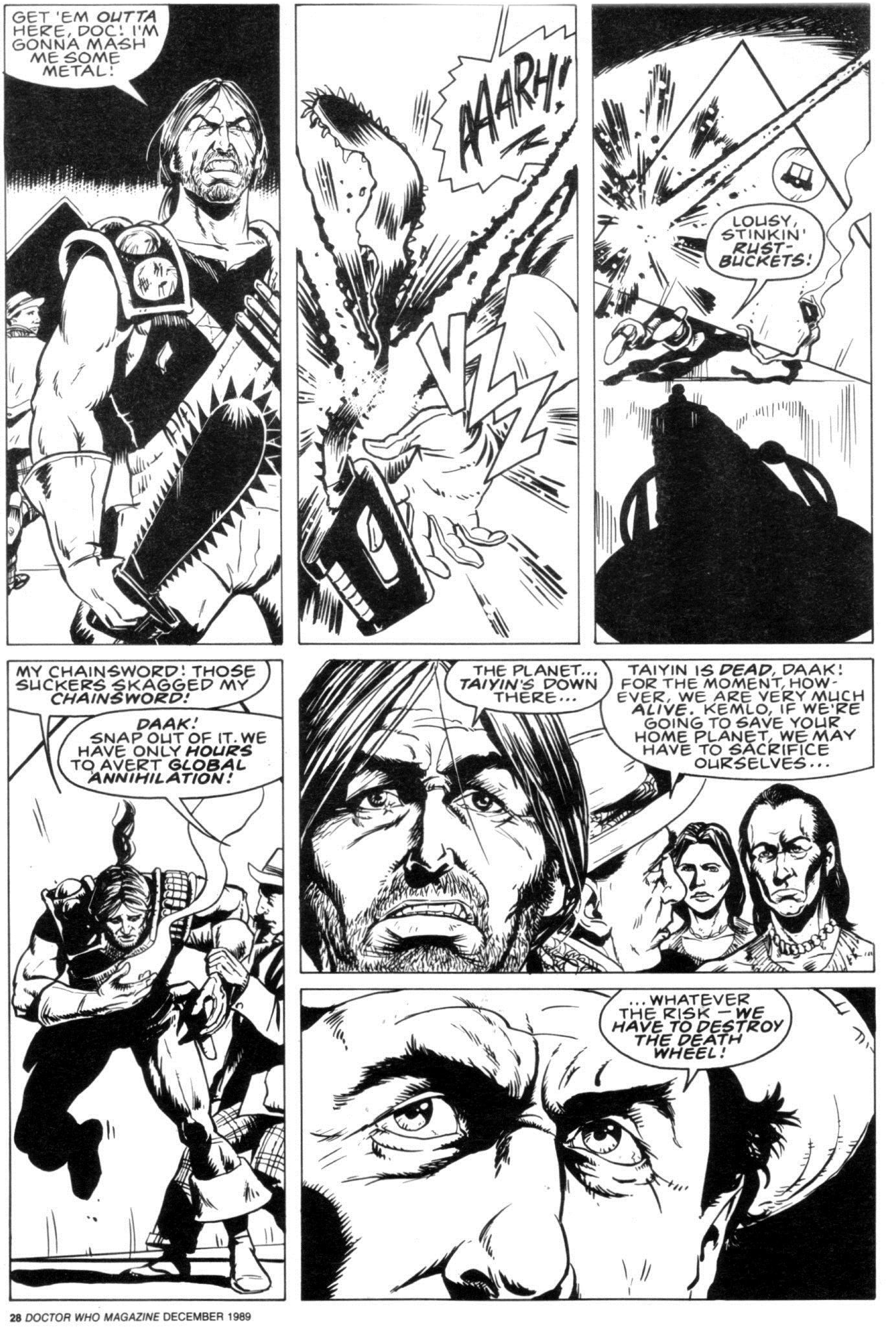
WHEN THE DEATH WHEEL REACHES PERIGEE, THE HELKOGEN GAS WILL BE RELEASED AND THE ENTIRE HELKAN RACE WILL **BE EXTERMINATED**!
THIS IS ONLY THE BEGINNING... NO WORLD WILL STAND BEFORE THE DEATH WHEEL'S MIGHT! WITH IT, THE DALEKS WILL FINALLY TAKE THEIR RIGHTFUL PLACE...
AS **SUPREME POWER OF THE UNIVERSE**!

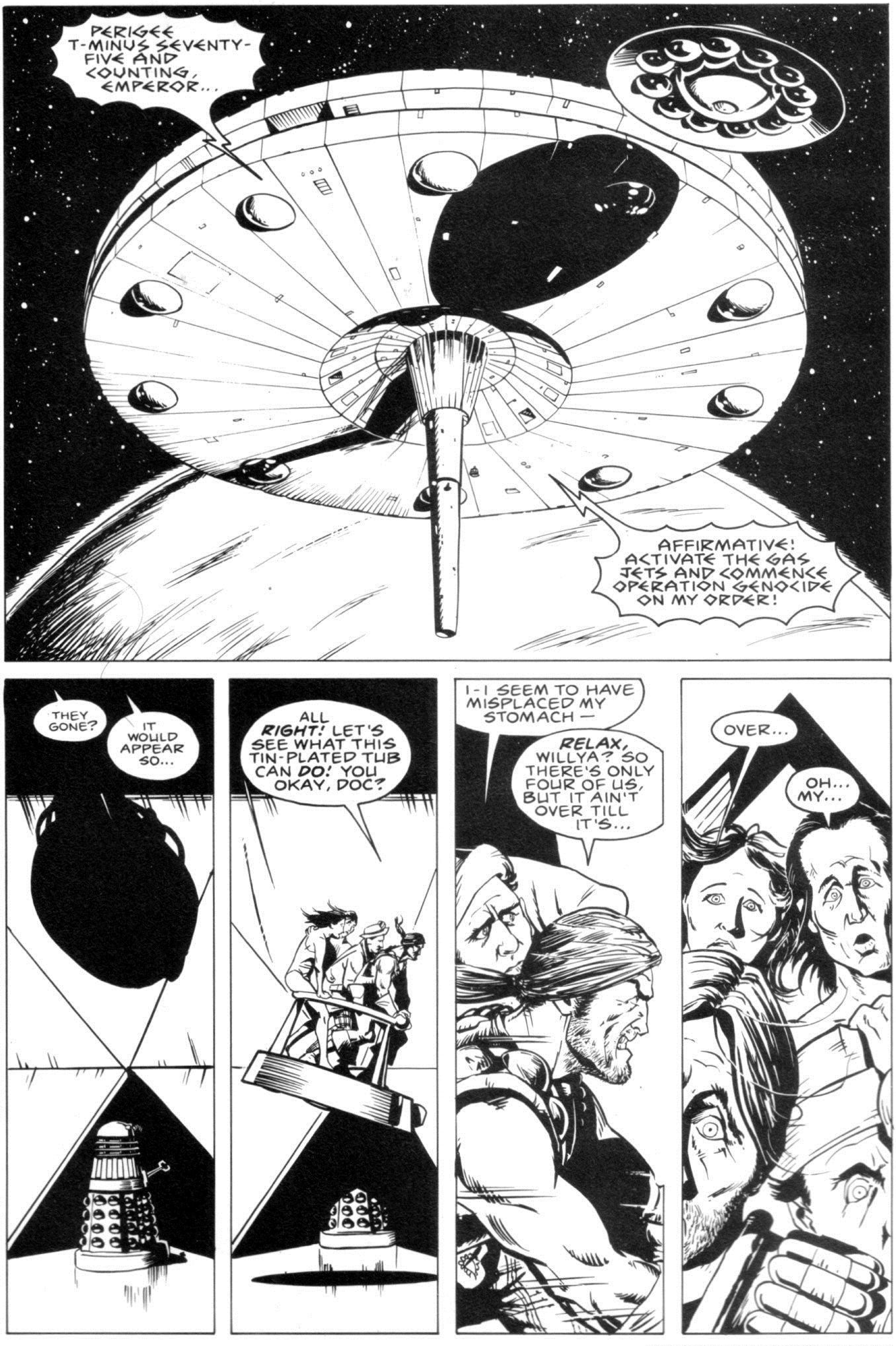

BELOW, ON THE DETENTION LEVEL...
SKRANCH
BY THE BLUE VASE OF GHOSTS!

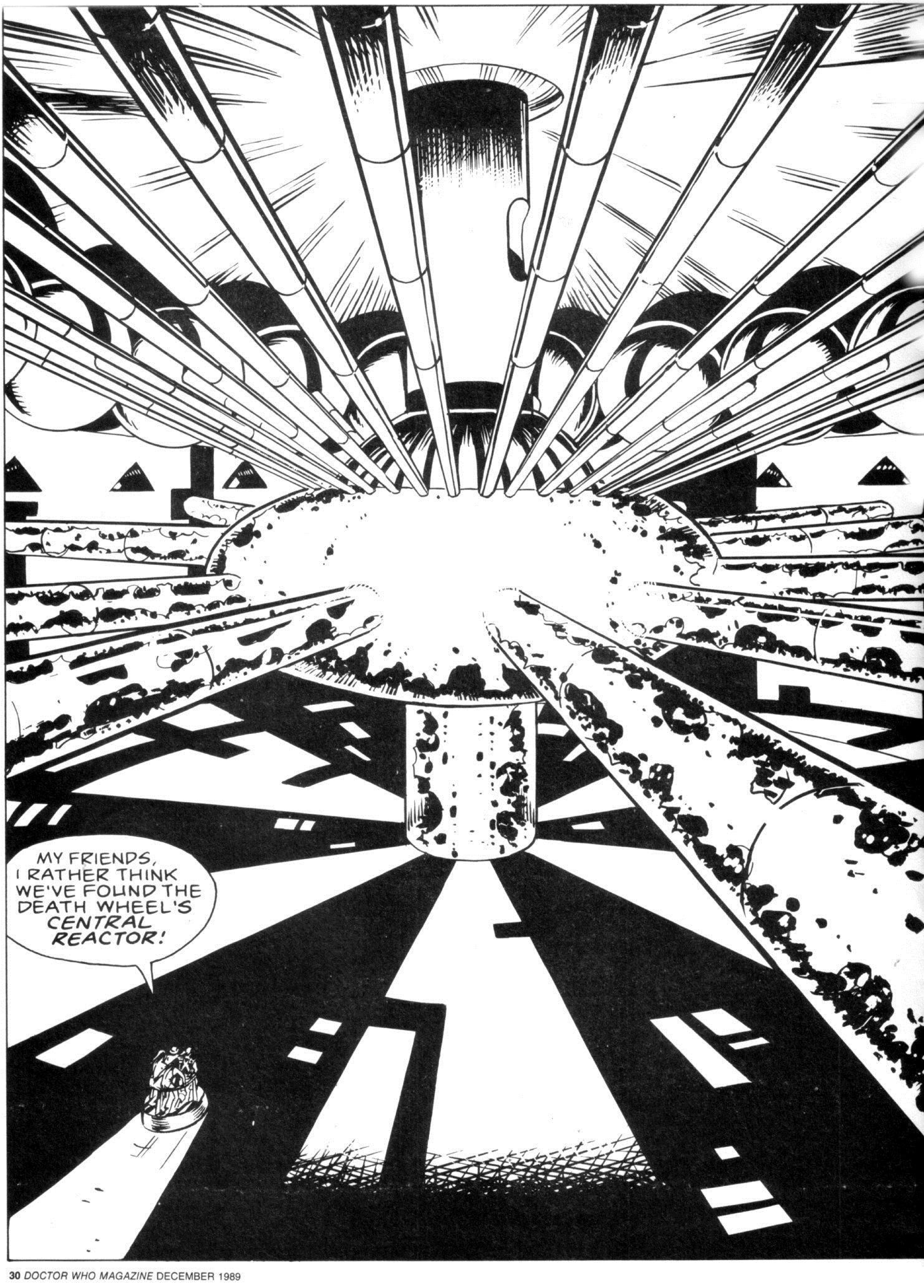

OKAY, **HELKANS**, LET'S **MOVE**! 'LESS WE START KICKING SOME TIN HIDE REAL SOON, YOU LOT ARE GONNA BE *HOMELESS*!

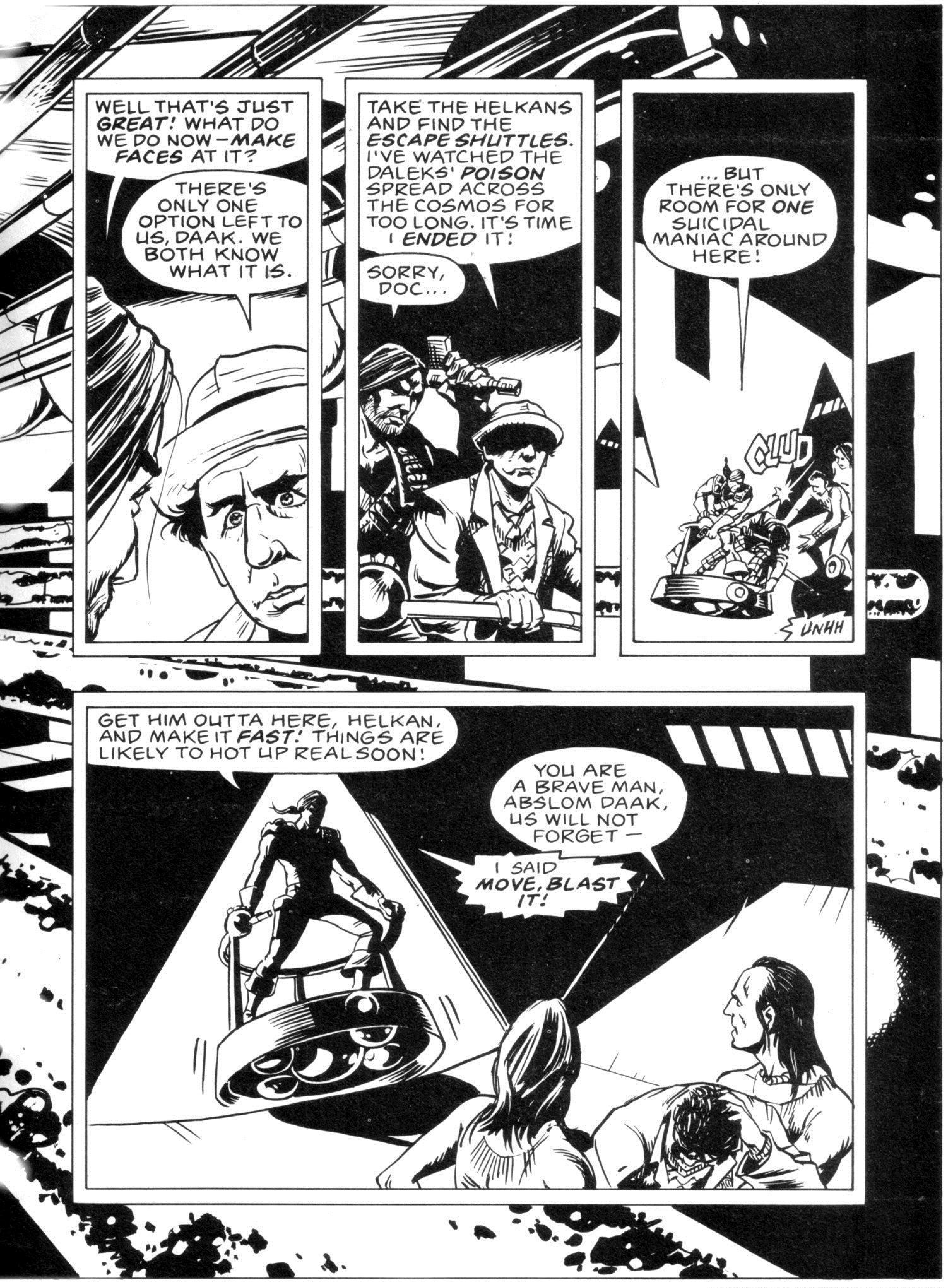

EXTERMINATE! EXTERMINATE!
VAR
VAR
AAIEGH!

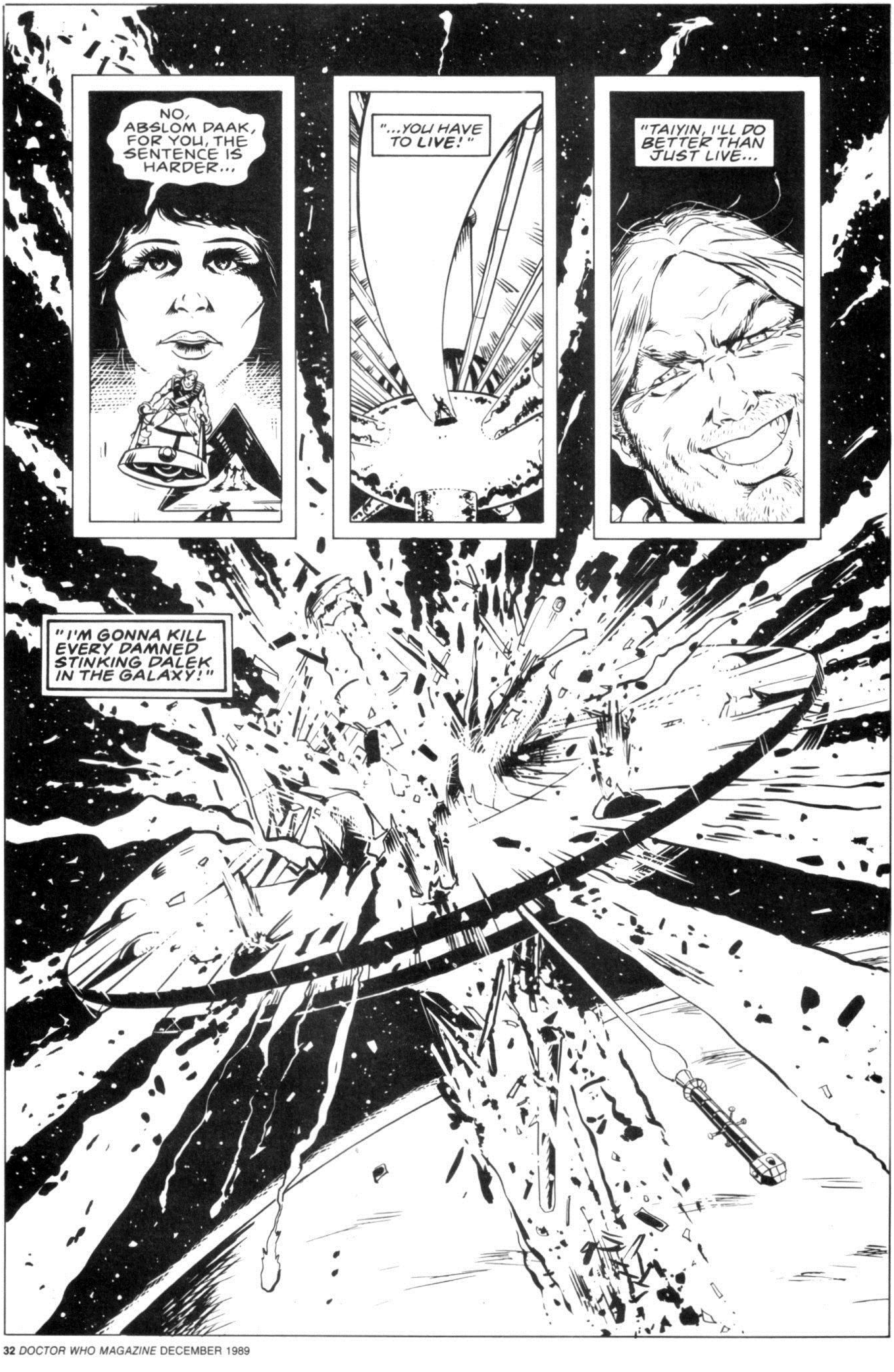

KEEP RUNNIN', **KEMLO**. YOU CAN GRIEVE FOR YOUR BUDDIES LATER!

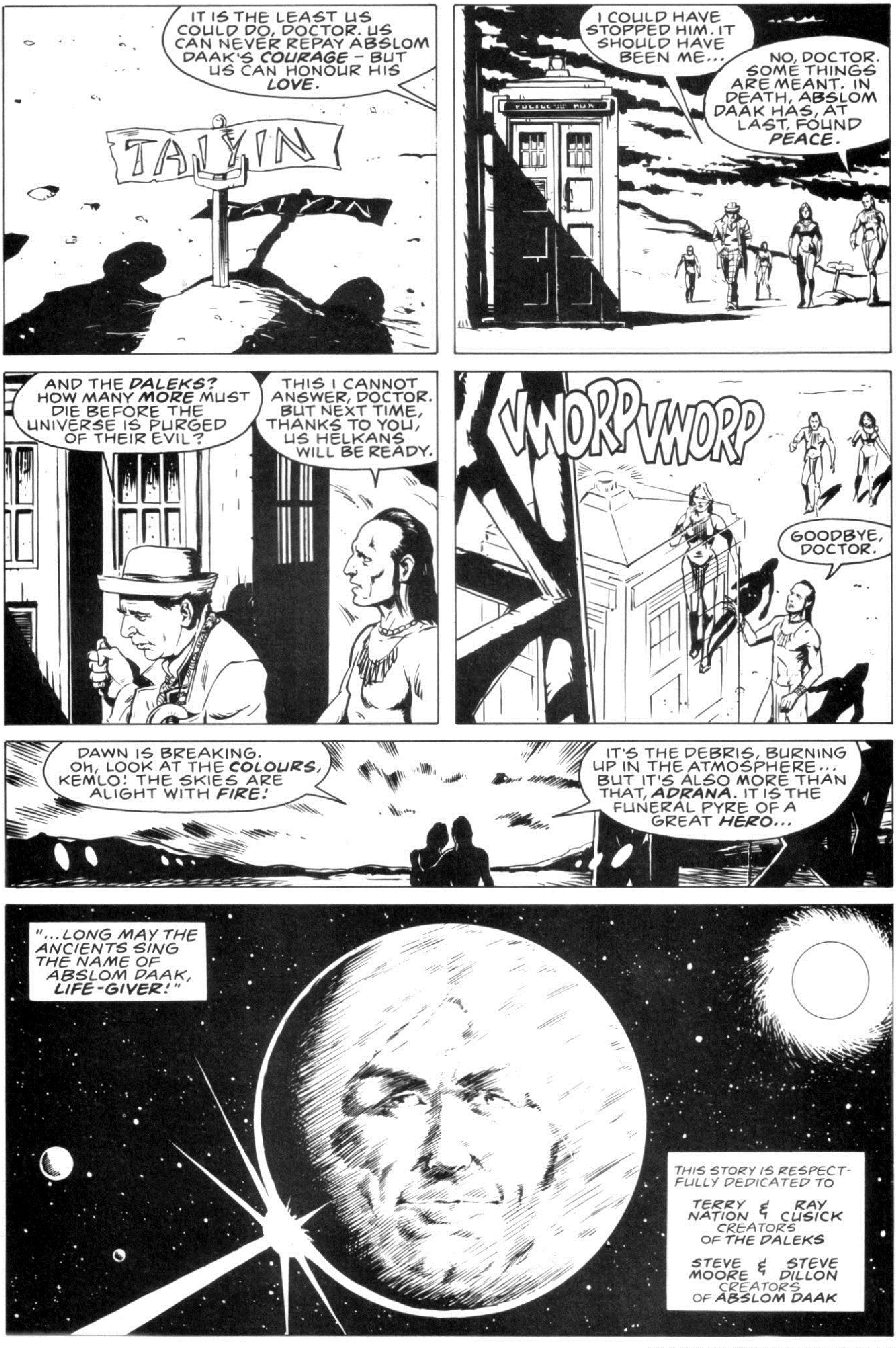

GET 'EM OUTTA HERE, DOC! I'M GONNA MASH ME SOME METAL!
AAARH!
VZZZ
LOUSY, STINKIN' RUST-BUCKETS!
MY CHAINSWORD! THOSE SUCKERS SKAGGED MY CHAINSWORD!
DAAK! SNAP OUT OF IT. WE HAVE ONLY HOURS TO AVERT GLOBAL ANNIHILATION!
THE PLANET... TAIYIN'S DOWN THERE...
TAIYIN IS DEAD, DAAK! FOR THE MOMENT, HOWEVER, WE ARE VERY MUCH ALIVE. KEMLO, IF WE'RE GOING TO SAVE YOUR HOME PLANET, WE MAY HAVE TO SACRIFICE OURSELVES...
...WHATEVER THE RISK — WE HAVE TO DESTROY THE DEATH WHEEL!


PERIGEE T-MINUS SEVENTY-FIVE AND COUNTING, EMPEROR...
AFFIRMATIVE! ACTIVATE THE GAS JETS AND COMMENCE OPERATION GENOCIDE ON MY ORDER!
THEY GONE?
IT WOULD APPEAR SO...
ALL **RIGHT!** LET'S SEE WHAT THIS TIN-PLATED TUB CAN ***DO!*** YOU OKAY, DOC?
I-I SEEM TO HAVE MISPLACED MY STOMACH —
RELAX, WILLYA? SO THERE'S ONLY FOUR OF US, BUT IT AIN'T OVER TILL IT'S...
OVER...
OH... MY...


MY FRIENDS, I RATHER THINK WE'VE FOUND THE DEATH WHEEL'S *CENTRAL REACTOR!*


WELL THAT'S JUST **GREAT!** WHAT DO WE DO NOW—**MAKE FACES** AT IT?
THERE'S ONLY ONE OPTION LEFT TO US, DAAK. WE BOTH KNOW WHAT IT IS.
TAKE THE HELKANS AND FIND THE **ESCAPE SHUTTLES.** I'VE WATCHED THE DALEKS' **POISON** SPREAD ACROSS THE COSMOS FOR TOO LONG. IT'S TIME I **ENDED** IT!
SORRY, DOC...
... BUT THERE'S ONLY ROOM FOR **ONE** SUICIDAL MANIAC AROUND HERE!
CLUD
UNHH
GET HIM OUTTA HERE, HELKAN, AND MAKE IT **FAST!** THINGS ARE LIKELY TO HOT UP REAL SOON!
YOU ARE A BRAVE MAN, ABSLOM DAAK, US WILL NOT FORGET—
I SAID **MOVE, BLAST IT!**


NO, ABSLOM DAAK, FOR YOU, THE SENTENCE IS HARDER...
"...YOU HAVE TO LIVE!"
"TAIYIN, I'LL DO BETTER THAN JUST LIVE...
"I'M GONNA KILL EVERY DAMNED STINKING DALEK IN THE GALAXY!"


IT IS THE LEAST US COULD DO, DOCTOR. US CAN NEVER REPAY ABSLOM DAAK'S COURAGE – BUT US CAN HONOUR HIS LOVE.
TALYIN
I COULD HAVE STOPPED HIM. IT SHOULD HAVE BEEN ME...
NO, DOCTOR. SOME THINGS ARE MEANT. IN DEATH, ABSLOM DAAK HAS, AT LAST, FOUND PEACE.
AND THE DALEKS? HOW MANY MORE MUST DIE BEFORE THE UNIVERSE IS PURGED OF THEIR EVIL?
THIS I CANNOT ANSWER, DOCTOR. BUT NEXT TIME, THANKS TO YOU, US HELKANS WILL BE READY.
VWORP VWORP
GOODBYE, DOCTOR.
DAWN IS BREAKING. OH, LOOK AT THE COLOURS, KEMLO! THE SKIES ARE ALIGHT WITH FIRE!
IT'S THE DEBRIS, BURNING UP IN THE ATMOSPHERE... BUT IT'S ALSO MORE THAN THAT, ADRANA. IT IS THE FUNERAL PYRE OF A GREAT HERO...
"...LONG MAY THE ANCIENTS SING THE NAME OF ABSLOM DAAK, LIFE-GIVER!"
THIS STORY IS RESPECTFULLY DEDICATED TO TERRY NATION & RAY CUSICK CREATORS OF THE DALEKS
STEVE MOORE & STEVE DILLON CREATORS OF ABSLOM DAAK

YOU ON WHO

Write to: You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Personal replies are IMPOSSIBLE and letters may also be edited. Full addresses are printed only where requested.

A quick tip of the hat to the Prydonians of Prynceton *for their recent (kind) review of* **DWM** *in their newsletter, plus other articles in 'zines such as* Speakeasy, DWB *and others. Much appreciated on our Tenth Birthday. Also, a heart-felt round of thanks from all of us at* **DWM** *to everyone who made it to the Café Munchen last month for our Anniversary signing, and to fans in Liverpool who celebrated our tenth year with an anniversary cake at* Nebula 26. *Here's to the next ten years . . . more on those two events next issue.*

The Location Guide (East and Midlands) *scheduled for this issue will now be appearing next issue. We've changed the format of our story reviews this year, leaving the reviewing to you, the reader. So away you go . . .*

ON THE *BATTLEFIELD* . . .

Complete success at last! I'm not discrediting all the positive moves made last season but it has been a long time since we have seen such a wholesome, brilliant all-round *Doctor Who* story – congratulations everyone, *Battlefield* was excellent. It is also encouraging to hear that what is to come is deemed even better.

Sylvester and Sophie are developing a different type of Doctor/Companion relationship, one of detached but perfect symbiosis. Praise must be given all round at all levels; I especially like the way the Brigadier was given a 'meaty' part and not just a cameo caricature of the past. Nicholas Courtney's performance was executed brilliantly and what a pleasure to see him deal so well with Mordred and The Destroyer – true grit!

Jean Marsh did well as Morgaine, a character I hope will return, along with her son. A good supporting cast are owed much of the credit and I was greatly impressed with Ancelyn, who would have complemented the TARDIS crew well.

Elsewhere, direction was fast and furious and the effects were well used and carried out. The Destroyer was very convincing – malevolent to the bone with his flexible lips and dripping juices – although possibly a little underused but a nice surprise to end Part Three, which did so well to avoid the 'stop-gap, slow down and think' scenario.

My only criticism would be Keff McCulloch's incidental music, which I thought was inappropriate in places (especially Part One) and a little tinny.

A superb start to Season Twenty-Six. Sylvester put in a masterful performance and I hope the enthusiasm and excellence can be carried throughout the season. *Doctor Who* McCoy-style is now true Doctor Who?

Julian Harrild,
Plymouth

IMPRESSIVE

Having seen the first two episodes of *Battlefield,* I must say I was very impressed with the acting and the special effects. Sylvester McCoy has quickly become my favourite Doctor and if the rest of the season is up to the same standard then we are in for a treat!

When are you going to continue the episode guide which ended in **Issue 122** with *The Trial of a Time Lord?*

Chris 'Arfur' Daly,
Islington,
London N7

DRIVEL

Words cannot adequately express my disgust. Four weeks of meaningless drivel have just dragged to a close and left me wondering if I should perhaps become a Trekkie or just abandon TvSF altogether and start watching *Coronation Street.* I have never seen a more plotless shambles in all my years of watching *Doctor Who.* With *The Greatest Show in the Galaxy, Delta and the Bannermen, Paradise Towers* and *Silver Nemesis* (in other words, most of Andrew Cartmel's output so far) we were talking mere gigantic plot holes. With *Battlefield* we were talking a complete absence of any story premise or foundation.

Who sent the distress signal that drew the TARDIS to Cornwall in the 1990s? Why have mysterious armoured knights been fired from space? Who are they? Are they from an alternative dimension? How have they come to earth if they are so primitive? What do they want? What is a spaceship doing under the lake? Who put it there? Why is the only route into the ship a booby-trapped concrete tunnel built (apparently) in the eighth century and marked with the Doctor's signature? Who is the King Arthur of the story? (*There are a few more questions, but we're running out of space – Ed.)*

Why do nearly all the supporting cast (Angela Bruce, James Ellis, etc.) have extensive parts then suddenly fade ignominiously in all the plotless confusion? Why does the Doctor show such an angry and passionate desire to murder and terrorise his enemies (especially when he doesn't even know who they are?)

These are just some of the questions I would like to see answered by **DWM** readers' all-time favourite producer and his elusive script editor. The former cannot do his job and the latter does not seem to know what his job is! Why doesn't **DWM** challenge either of them to explain the plot of *Battlefield?* That would be an article worth reading.

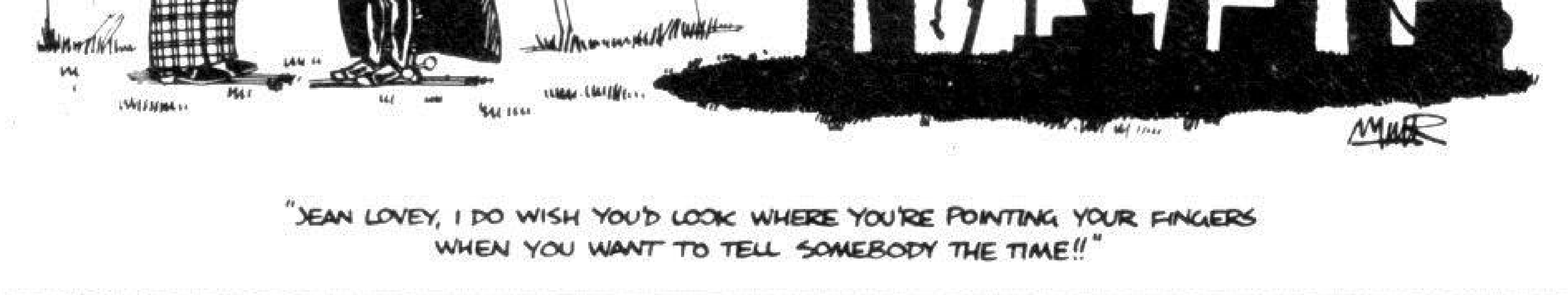
James Griffiths,
Pennyfford,
Near Chester

Well, for what it's worth, the story made sense to me – how about the rest of you!

WELL DONE, JEAN

Having seen the last episode of *Battlefield,* I can only say that it was really nice – in fact, the best story since . . . ooh, at

Nick's View



"JEAN LOVEY, I DO WISH YOU'D LOOK WHERE YOU'RE POINTING YOUR FINGERS WHEN YOU WANT TO TELL SOMEBODY THE TIME!!"

least *Revelation of the Daleks.* Everyone was performing well, although congratulations should go to Jean Marsh who was particularly gear. Incidentally, If Michael Bonner really does like the Velvets and the Stooges I feel you should give the man a substantial pay rise.

D. Boyd,
Tufnell Park

What? Pay our writers? They'll be asking for pens and paper next! On the Battlefield *front, our letters were 90 per cent for the show and 10 per cent against. Let's see how the rest of the season bears up. Our* Season Poll Form *will be printed next issue.*

GRANT QUERY

First off, congratulations on **DWM.** The calibre of the magazine has improved drastically as of late. I am writing to ask two separate questions. First, after reading a story called 'Tulpa' in *Detective Comics* 601 to 603 by Alan Grant I realized that an Alan Grant is writing 'Invaders from Gantac' in your Magazine. Are there two Alan Grants or are they one and the same? My second query pertains to the Coast to Coast film. Some question as to the likelihood of the movie ever finding its way to the screen has arisen amongst local fans in Vancouver. Is the *Doctor Who Movie* a go, or has the spirit of Michael Grade invaded the ranks of Coast to Coast?

J.T. Lovell,
Coquitlam,
British Columbia

Yes J.T., the Alan Grant currently working wonders on Detective Comics *for the Distinguished Competition is the same Alan Grant who wrote 'Invaders from Gantac'. But I think you may already know that if you picked up* Issue 608 *. . . He's also writer on Judge Dredd, Strontium Dog and Psi Division for* 2000AD *and a new comic –* The Bogie Man *– should now be on sale in specialist shops right now. He hopes . . .*

TOM BAKER VIDEO WINNERS

The following won copies of the Reeltime Pictures *Tom Baker Myth Makers* tape. We had over five hundred entries and the answers to the competition run in **Issue 151** were a) *Nicholas and Alexandra* b) *The Deadly Assassin* and c) *Shada.* Commiserations to unlucky entrants, congratulations to those below: David Cunningham, Clydebank, Dunbartonshire; Peter Exon, Crosby, Liverpool; David Featherstone, Wigan, Lancs; Thomas Frame, Eastbourne, E. Sussex; Paul Howes, Havant, Hampshire; Adrian Hulme, 97 New Bolsover, Chesterfield, Derbyshire; Ian Lawson, Rowley Regis, Warley; Mr Jim McLaren, Fairhill, Hamilton; Andrew Meadows, Winscombe, Avon; and Matthew Symonds, Bury St. Edmunds, Suffolk.

CYBER CODE COMPETITION RESULTS

Although it proved a stiff challenge to many people, there was a good response to the Cyber Code Competition run by Silver Fist and mentioned in **Issue 148.** Free entry was available on the purchase of the first of the ArcHive Tapes series – *Origins of the Cybermen.* The first correct entry to be drawn was Steven Bull of Keynsham, Bristol.

The correct answers are as follows: (1) The name immediately following the coded fragment was KIDVISTA – significant because it is an anagram of KIT (Pedler) and (Gerry) DAVIS, the co-creators of the Cybermen. (2) SILVER FIST was the code's half-key. The name that represents the other half-key is DAVID BANKS.

Steven Bull will receive a Special Collector's Limited Edition of the book *Cybermen* inscribed with his initials. A small number of these exquisite, hand-bound books are still available from Who Dares Publishing – price £100. Further details on request from the Who Dares address listed on the back page of this issue.

NEXT ISSUE: DWM marches on, as we go behind the scenes and look at special effects in Season Twenty-Six. You thought we'd forgotten them, but the Archives shoot back with *The Web Planet* and we interview Galaxy Four writer William Emms. The Doctor finds himself on a *Stairway to Heaven* in our comic strip – or is it? A new story from Paul Cornell and John Freeman, with artwork by Gerry Dolan. Plus news, the Season Poll form, Off the Shelf, Episode Guide and more. That's all in Issue 156, on sale 14th December! Order it today! Tell your friends! Order your enemies! Accept no substitute!

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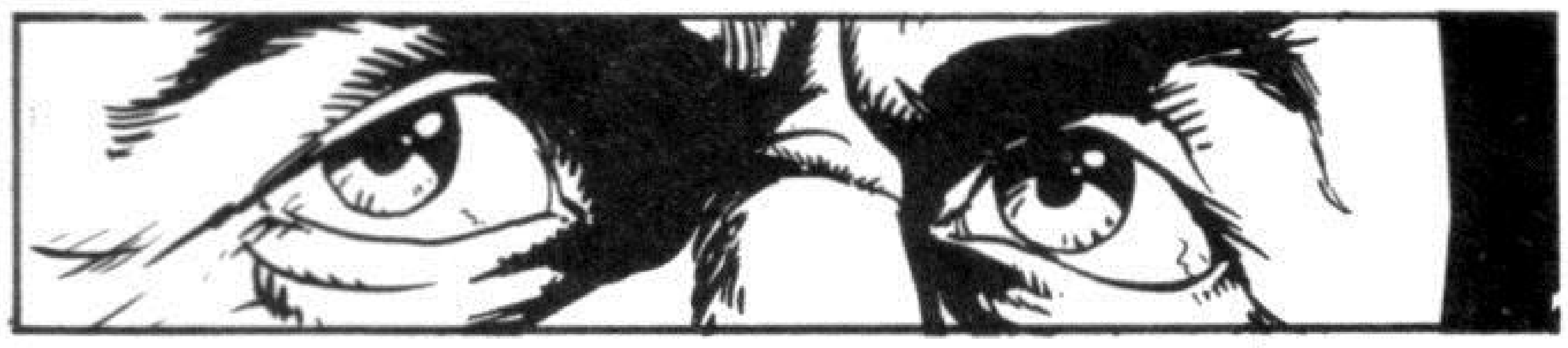

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MATRIX DATA BANK

ANNIVERSARY MUSIC

Daniel O'Gorman is one of the people who bought the BBC's *Doctor Who* 25th anniversary record and is wondering when the trailer, which was accompanied by the music called *8891 Royale,* was transmitted and which clips it contained.

The trailer was made for and shown at the BBC's launch of Autumn programmes in August 1988, but it was never shown on TV. The trailer was 1 minute 55 seconds long and contained a selection of clips from *Remembrance of the Daleks* and *Silver Nemesis* and *The Greatest Show in the Galaxy,* as well as some especially shot sequences featuring the Doctor and Ace.

COLOURING THE DALEKS

Daleks are on Antrim reader Neil Martin's mind . . . more specifically their colourings. He's written to ask what colours mean what in the Dalek Empire.

What Martin is referring to is the colour scheme worked out in the early Dalek comic strips, which has never really been translated to the television. The two Dalek films did use the same ideas, but in the first film there was only a black Dalek; no golden Emperor was seen. The nearest we have got is with the inclusion of the Black Dalek in *The Dalek Invasion of Earth* and subsequent stories.

The ranking is basically very simple. At the top there is the Golden Emperor and his deputy, if you like, is the Black Dalek. Then there are the Red Dalek Commanders in charge of the battalions, which are made up of a mixture of Blue and Silver Daleks whose functions have never really been delineated.

WHO'S WHO IN *WHO*

Edward Pursey from Bristol writes to ask if the late Charles Hawtrey, veteran of the *Carry On* films, ever appeared in *Doctor Who.* I hate to disappoint you, but Charles Hawtrey never appeared in the programme. However, confusion may arise as Nicholas Hawtrey did appear as Quinn in Patrick Troughton's 1966 debut adventure, *Power of the Daleks.*

TARGET

Next, a couple of Target questions. The first is from Chris Coles of Essex, who simply wants confirmation or not that a number of stories are being planned as novels. The following are not being planned: Malcolm Hulke's *The Hidden Planet* (this was Hulke's 1963/64 script that was dropped following the impact of the Daleks and the subsequent re-think of the series' direction), Terrance Dicks' *The Seven Keys to Doomsday* (the 1974 stage play, starring Trevor Martin as the Doctor) and the Ian Marter/Tom Baker script for the proposed 1977 film about a meeting with the devil, or Scratchman.

Shada is one of the three scripts owned by Douglas Adams that current Target editor Peter Darvill-Evans would love to see in print but Adams is still apparently holding out. The ones that *are* being considered are Victor Pemberton's *The Pescatons* from the 1976 record of the same name and the current stage play, *The Ultimate Adventure,* again by Terrance Dicks.

The second question is from Richard Tarrant of Coventry, who has noticed that in a number of the early Target novels, there is a series of letters that appear on the bottom of some of the pages. Richard gives as an example D.W.A.T.G.D-A appearing in *The Green Death* novel.

The initials are obviously those of the book title, but what of the final letter? Peter Darvill-Evans explained that these letters are no more mysterious than a coding to help the printers when the book was being assembled. Before the advent of computer typesetting, the type was done on large sheets and in order to identify the sheet, this coding was added to it. Hence the sheet with -A would come

VIKING CLIPS

Tyson Blamer, from Mississippi, USA, has been watching the William Hartnell story, *The Time Meddler.* He wonders where the clip of the Viking ship sailing across the sea comes from, as he suspects that it wasn't filmed for the show.

This is quite correct. The film footage in question was bought from Pinewood studios but there are no details as to what it was originally from, or even if it was simply an off-cut, never used in a completed film, but which was held as useful footage for hire purposes.

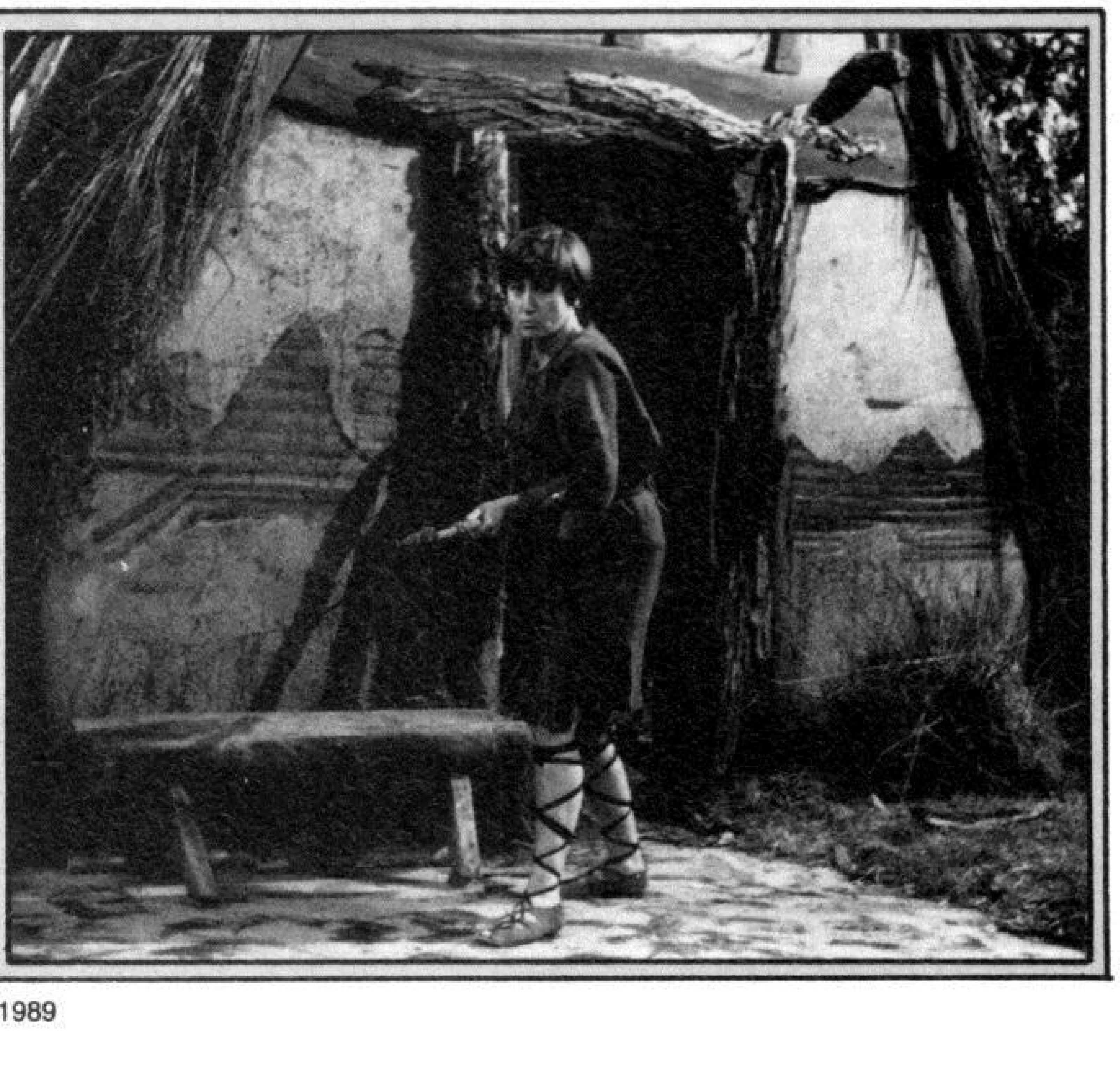

Photo © Barry Newbery

first, -B would be second and so on. Today, with books being typeset on floppy disks and even the printing being computerised, there is no need for such a system, which is why it is only found on the early books. My thanks to Peter for the information.

TIME TRAVEL QUERY

Finally on *Remembrance of the Daleks*, Leighton Haberfield from Bournemouth writes to ask why the Daleks were after the Omega Device for time travel as we know from *The Chase* that they have this ability.

I think what you have to consider here is that there were two factions of Dalek in *Remembrance of the Daleks*. On the one hand you have the Imperial troops, lead by the Dalek Emperor, which are the latest state-of-the-art Daleks. These presumably have time travel capabilities and wanted the Hand for its super-nova powers.

On the other hand there are the Black Dalek's troops, a far more basic design who may not yet have developed sophisticated time travel capabilities – indeed their Time Controller was very easily deactivated by the Doctor.

With *Doctor Who* being a time travel programme, it is very difficult to keep track of every alien race throughout time and space. The assumption that the more developed technologically, the further from the future they come, and vice versa, will almost always hold true.

If you have any questions about* Doctor Who*, send them to The Matrix Data Bank,* Doctor Who Magazine*, 13-15 Arundel Street, London, WC2R 3DX. Sorry we cannot make personal replies to queries.

We often get questions into the *Matrix Data Bank* that are difficult to answer, not only because they are a little obscure, but also because they span the entire history of *Doctor Who* and it is hard to be certain that everything has been covered. These questions often begin with "How many times and in which stories has the Doctor . . ." I thought it would be a nice idea to get some of these questions out, give them a dusting down, and hopefully dispel some myths at the same time. For this section I am indebted to Andrew Pixley and Stephen James Walker, whose knowledge of the infinite minutiae of *Doctor Who* can often astound.

For the first in this series, I have chosen a letter from Bruce A. Rehberg, from Minnesota, USA, who innocently asks how many times the Doctor has been seen eating.

This particular subject has been the basis of much discussion, centring around the belief that the Doctor does not eat, drink or go to the lavatory – at least not on screen. Here, then, is the first part of the answer, covering the Hartnell stories. We have tried to include all occasions when the Doctor is seen eating or drinking, or when he most probably ate or drank by inference. We will continue the listing in future issues.

The Tribe of Gum (episode 4) – The travellers are brought food and water whilst captive in the cave.
The Daleks (episode 1) – The crew eat from the TARDIS' food machine.
The Daleks (episode 3) – The crew are brought food in the cell.
Marco Polo (episode 1) – The Doctor is given a cup of cold tea by Marco Polo and later tastes Ping-Cho's soup.
The Keys of Marinus (episode 2) – The Doctor has breakfast in the City of Morphoton.
The Aztecs (episode 3) – The Doctor prepares and drinks cocoa from Camecia's beans, thus proposing to her.
The Sensorites (episode 3) – The Sensorites provide a welcome meal for the Doctor and his companions.
The Dalek Invasion of Earth (episode 5) – The Doctor and Tyler eat rabbit stew at the campfire.
The Romans (episode 1) – The crew eat a meal whilst at the villa.
The Romans (episode 3) – The Doctor drinks wine at Nero's banquet.
The Chase (episode 2) – The Doctor and Barbara are given food by the Aridians.
The Time Meddler (episode 1) – The Doctor drinks mead provided by Edith as she cooks.
The Time Meddler (episode 2) – It is implied that the Doctor eats a fried breakfast cooked for him by the Monk.
The Daleks' Master Plan (episode 7) – The Doctor toasts the yuletide season with a glass of wine.
The Massacre (episode 1) – The Doctor and Stephen drink wine at the inn.
The Celstial Toymaker (episode 4) – The Doctor has one of Cyril's sweets.
The War Machines (episode 2) – The Doctor has breakfast with Sir Charles Summer.
The Smugglers (episode 1) – The Doctor orders a meal at the Inglenook.

To be continued . . .

EPISODE GUIDE

SEASON 17: TOM BAKER

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
5J	DESTINY OF THE DALEKS by Terry Nation Dir: Ken Grieve S.E.: Douglas Adams	4	Terrance Dicks	86			1.9.79 22.9.79	Introducing the Movellans. Lalla Ward now plays Romana, David Gooderson Davros, Peter Straker as Commander Sharrel, David Yip as Veldan and Susan Danielle as Agella. Voice of K9 by David Brierley.
5H	CITY OF DEATH by David Agnew (Douglas Adams and Graham Williams, story by David Fisher) Dir: Michael Hayes	4		61			29.9.79 20.10.79	First location filming abroad in Paris. Julian Glover played Scaroth/Count Scarlioni, Catherine Schell as Countess Scarlioni, David Graham as Professor Kerensky, Tom Chadbon as Duggan. Eleanor Bron and John Cleese in cameo roles as two art lovers!
5G	THE CREATURE FROM THE PIT by David Fisher Dir: Christopher Barry	4	David Fisher	34			27.10.79 17.11.79	Myra Frances played Adrasta, Geoffrey Bayldon, Organon. Eileen Way as Karela.
5K	NIGHTMARE OF EDEN by Bob Baker Dir: Alan Bromly (and Graham Williams)	4	Terrance Dicks				24.11.79 15.12.79	David Daker played Rigg.
5L	THE HORNS OF NIMON by Anthony Read Dir: Kenny McBain	4	Terrance Dicks				22.12.79 12.1.80	Based on the legend of the Minotaur. Janet Ellis played Teka, Graham Crowden, Soldeed and John Bailey, Sezom.
5M	SHADA by Douglas Adams Dir: Kenny McBain			80			Not finished	Not finished, parts used in *The Five Doctors*. Denis Carey played Professor Chronitis/Salyavin, Christopher Neame, Skagra and Daniel Hill, Chris Parsons.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. BBC Archives: All episodes exist in broadcastable format from 4A onwards. DWM: Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 85).

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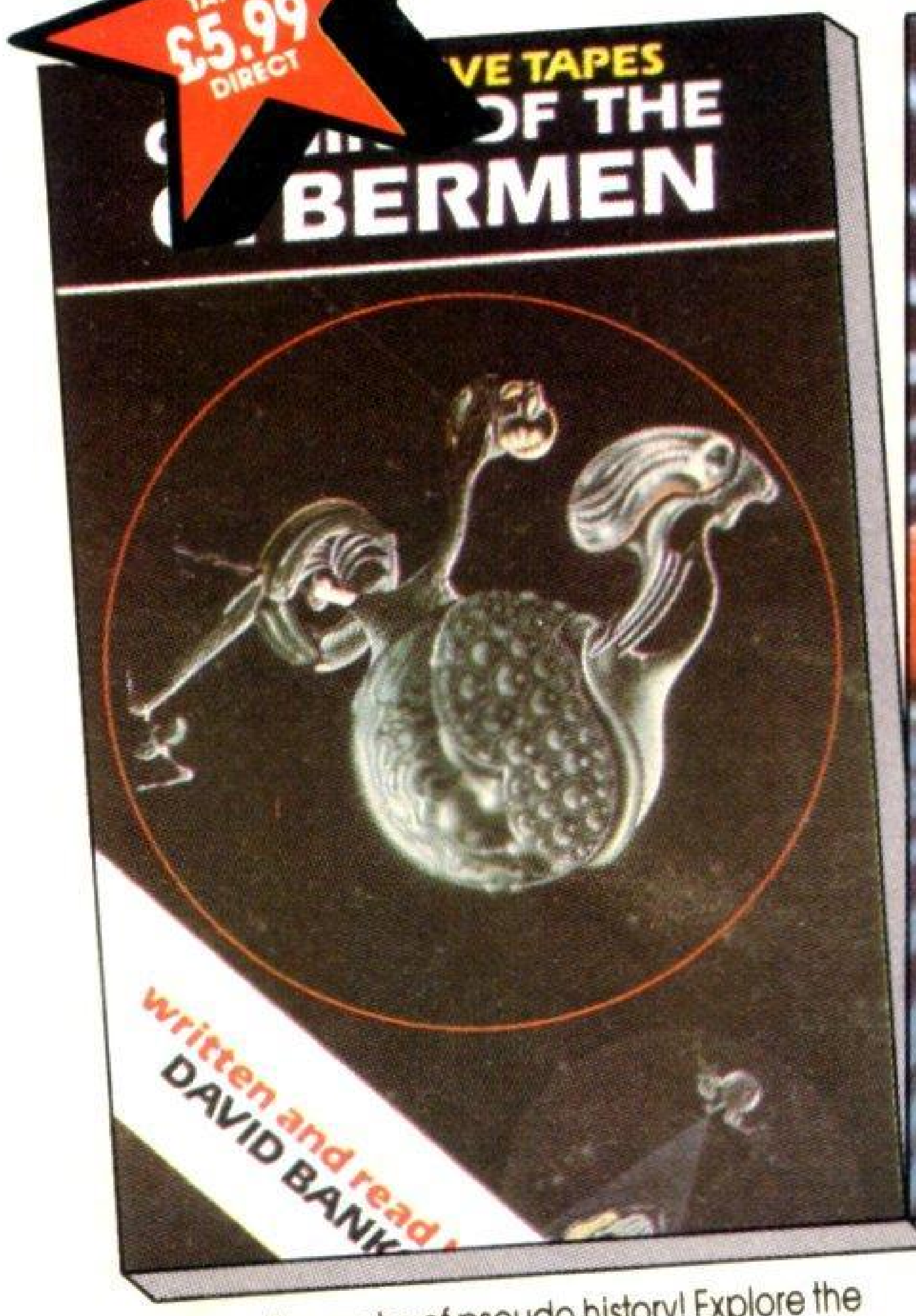
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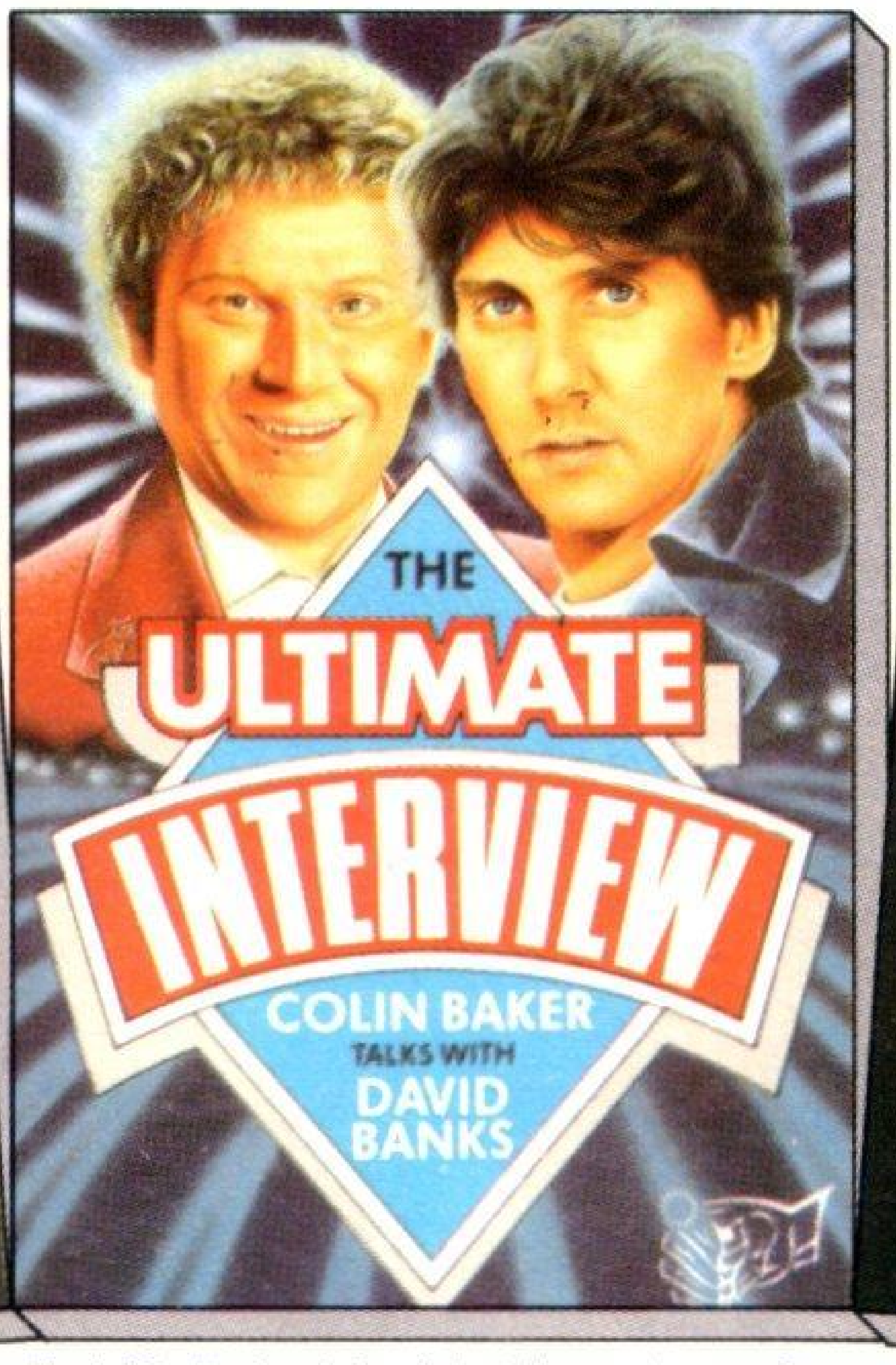
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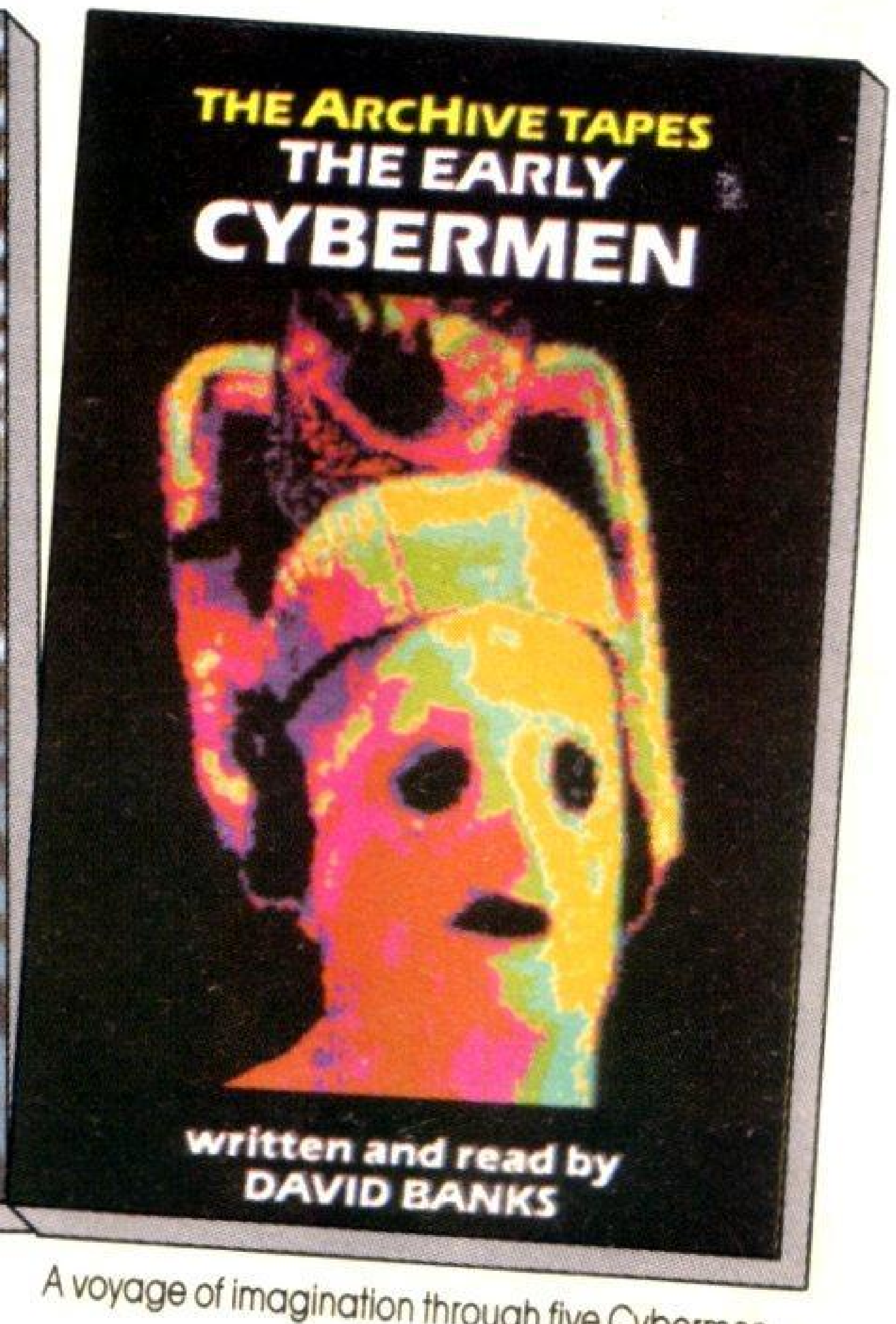
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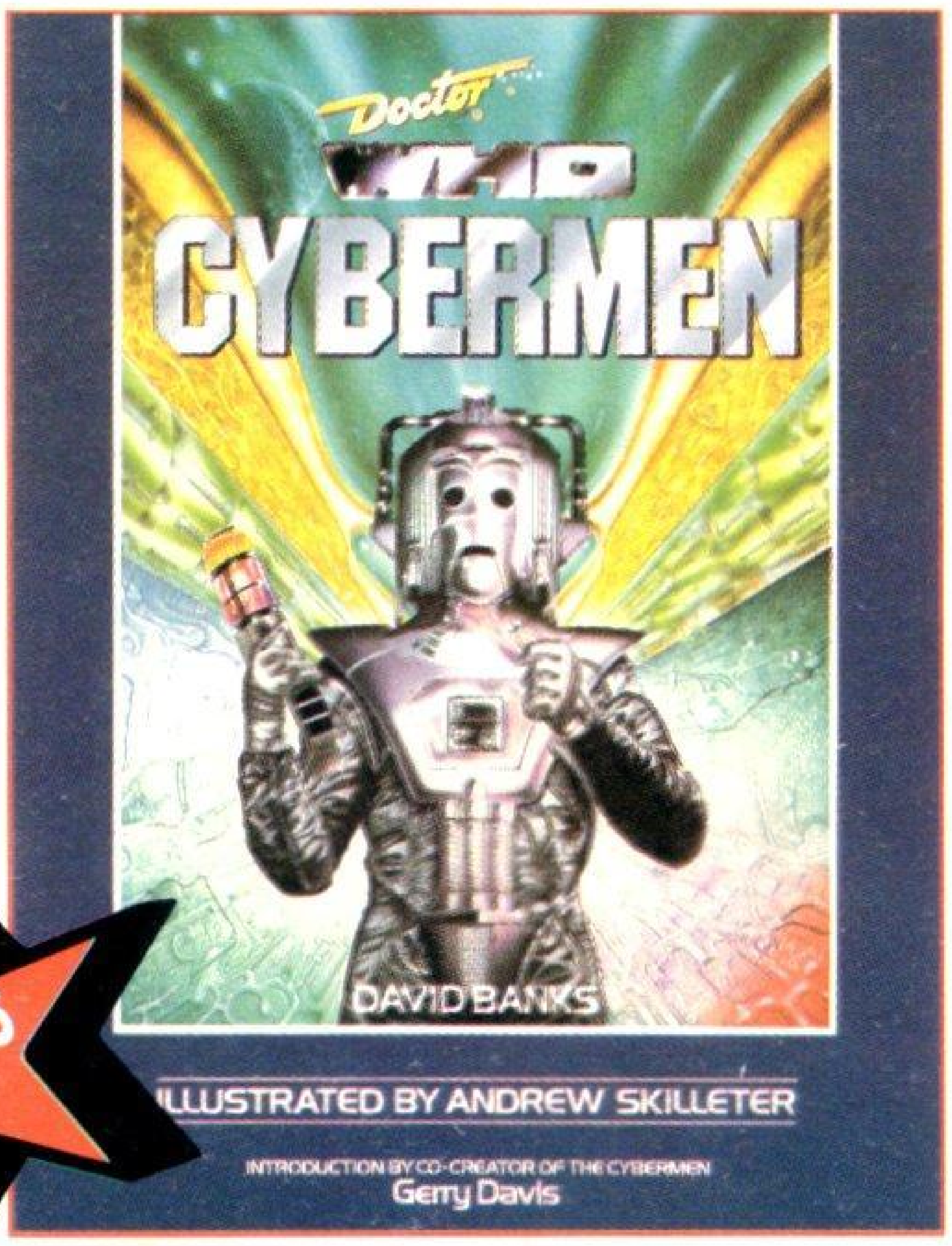
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